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OUR NATIONAL CATHEDRAL

(THE RICHEST ARCHITECTURAL HERITAGE OF THE
BRITISH NATION):

*Their History and Architecture from their Foundation
to Modern Times,*

WITH
SPECIAL ACCOUNTS OF MODERN RESTORATIONS.

ILLUSTRATED WITH FINE STEEL ENGRAVINGS BY WINKLES, AFTER ORIGINAL
DRAWINGS BY HARLOT K. BROWNE, R. GARLAND, AND OTHER ARTISTS,
AND MANY ORIGINAL WOOD ENGRAVINGS IN THE TEXT, THUS
FULLY ILLUSTRATING ALL THE CATHEDRALS FROM
MANY POINTS OF VIEW.

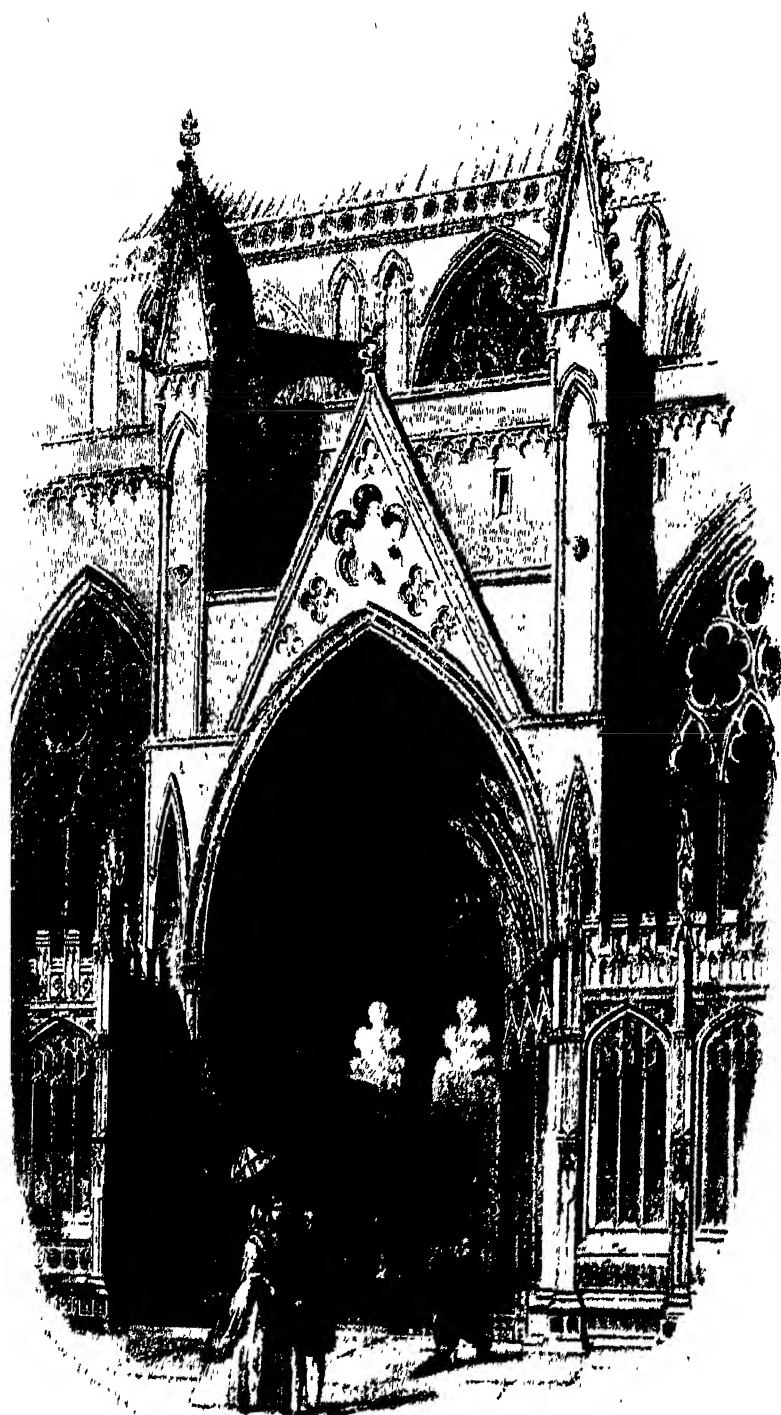
THE WHOLE CAREFULLY COMPILED AND REVISED WITH THE
OF DIGNITARIES OF THE ANGLICAN CHURCH.

"The native architecture of our own country, and that of our own forefathers."

"The more closely, constantly, and carefully we study its remains, the more entirely
we be convinced that our love and admiration cannot exceed what is due to its int
excellencies."—SIR GEORGE GILBERT SCOTT.

VOLUME I.

WARD, LOCK AND CO.,
LONDON: WARWICK HOUSE, SALISBURY SQUARE, E.C.
NEW YORK: BOND STREET.
1889.



CONTENTS.

| | PAGE |
|--|------|
| INTRODUCTION | 1 |
| SALISBURY CATHEDRAL | 7 |
| MODERN HISTORY OF SALISBURY CATHEDRAL | 23 |
| CANTERBURY CATHEDRAL.. .. . | 35 |
| MODERN HISTORY OF CANTERBURY CATHEDRAL | 59 |
| YORK CATHEDRAL | 69 |
| MODERN HISTORY OF YORK CATHEDRAL | 93 |
| WELLS CATHEDRAL | 101 |
| MODERN HISTORY OF WELLS CATHEDRAL | 125 |
| ROCHESTER CATHEDRAL | 132 |
| MODERN HISTORY OF ROCHESTER CATHEDRAL | 149 |
| WINCHESTER CATHEDRAL | 153 |
| MODERN HISTORY OF WINCHESTER CATHEDRAL | 177 |
| LINCOLN CATHEDRAL | 183 |
| MODERN HISTORY OF LINCOLN CATHEDRAL | 207 |
| OXFORD CATHEDRAL | 213 |
| MODERN HISTORY OF OXFORD CATHEDRAL.. .. . | 228 |
| INDEX TO SALISBURY CATHEDRAL.. .. . | 233 |
| „ CANTERBURY CATHEDRAL | 234 |
| „ YORK CATHEDRAL | 235 |
| „ WELLS CATHEDRAL | 236 |
| „ ROCHESTER CATHEDRAL | 237 |
| „ WINCHESTER CATHEDRAL | 238 |
| „ LINCOLN CATHEDRAL | 239 |
| „ OXFORD CATHEDRAL | 240 |

PREFACE.

THE public interest in our great cathedrals, the richest architectural heritage of the English people, and especially of the Anglican Church, continually grows. Threats of disestablishment affect them not, except to bring out into striking relief and to intensify the feeling that the cathedrals are national treasures, and that no harm must be suffered to come to them. In themselves they embody, and are associated with, a long and varied national life, and they are the objects of the pilgrimage of innumerable visitors from lands beyond the seas.

Recognising this widespread interest, and finding that no recent book gives full description of their beauties and their history, with copious illustrations, at a moderate price; and, moreover, inasmuch as many cathedrals have been restored in modern times, and numerous modifications have been introduced, the publishers have decided upon a plan which at once gives a large series of beautiful representations of the cathedrals as they were before the modern age of restoration, and, in addition, a large number of illustrations of their present aspects, showing parts which have been altered, or which were not fully illustrated in the former series. The descriptive and historical matter formerly associated with these plates, in Winkles' "Cathedral Churches," has been carefully revised, and in many parts re-written, and the recent

history of the cathedrals up to the present date has been fully given in a series of separate chapters. The publishers have been fortunate in obtaining information and aid from a number of dignitaries of the Church thoroughly acquainted with the respective cathedrals, and the reader may feel confident that everything possible has been done within due limits to secure accuracy of fact and faithfulness of representation. Their thanks are especially due, for valuable aid of various kinds, to the deans of the cathedrals treated of in this volume, and to Canon T. D. Bernard (Wells), Precentor Venables (Lincoln), A. R. Malden, Esq. (Salisbury), and to W. H. St. John Hope, Esq., Hon. Secretary of the Society of Antiquaries, who has rendered especially valuable aid in reference to Rochester Cathedral, the history of which he has done so much recently to elucidate.

The present work is the only one in which a systematic account is given of the various alterations and improvements effected in the cathedrals in the last fifty years. Thus the publishers have the pleasure of putting before the public the cathedrals past and present, together with an account of their history, architecture, the principal monuments, and a description of the modern work by which they have been repaired, restored, and, many believe, improved and rendered more adequate to play a distinguished part in the national religious life.

LIST OF SEPARATE FULL-PAGE PLATES.

| | PAGE |
|--|-----------------|
| SALISBURY CATHEDRAL— | |
| West Front | <i>Facing</i> 1 |
| Ground Plan | 8 |
| North Side | 16 |
| South East View | 17 |
| The Lady Chapel | 24 |
| View from South to North Transept | 25 |
| CANTERBURY CATHEDRAL— | |
| South West View | 35 |
| View from Trinity Chapel | 40 |
| Ground Plan | 40 |
| East End | 41 |
| The Undercroft | 48 |
| View in the Nave | 49 |
| Becket's Crown | 56 |
| View from the Cloisters | 57 |
| View of the Chapter House | 64 |
| View of St. Anselm's Chapel | 65 |
| YORK CATHEDRAL— | |
| South East View | 69 |
| Ground Plan | 72 |
| The Crypt | 73 |
| View of the Chapter House and Choir | 80 |
| West Front | 81 |
| South Transept | 88 |
| View of the Nave | 89 |
| View from South to North Transept | 96 |
| Choir (looking East) | 97 |
| North Transept, Tower, and Chapter House | 99 |
| WELLS CATHEDRAL | |
| North East View from Road to Bath | 101 |
| Ground Plan | 102 |
| West Front | 104 |

| WELLS CATHEDRAL (<i>continued</i>)— | | | | | | PAGE |
|---|----|----|----|----|----------------------|------|
| South East View | .. | .. | .. | .. | .. | 105 |
| The Nave | .. | .. | .. | .. | .. | 112 |
| View from North Transept | .. | .. | .. | .. | .. | 113 |
| The Lady Chapel | .. | .. | .. | .. | .. | 120 |
| Entrance to the Crypt | .. | .. | .. | .. | .. | 121 |
| Chapter House (Interior) | .. | .. | .. | .. | .. | 128 |
| View of the Chapter House (Exterior) | .. | .. | .. | .. | .. | 129 |
| ROCHESTER CATHEDRAL— | | | | | | |
| North West View | .. | .. | .. | .. | .. | 133 |
| Ground Plan | .. | .. | .. | .. | .. | 134 |
| West Doorway | .. | .. | .. | .. | .. | 136 |
| View of the Nave | .. | .. | .. | .. | .. | 137 |
| View of the Crypt | .. | .. | .. | .. | .. | 144 |
| View of the Door leading to Chapter House | .. | .. | .. | .. | .. | 145 |
| North Transept | .. | .. | .. | .. | .. | 149 |
| WINCHESTER CATHEDRAL— | | | | | | |
| View of the North Transept (Exterior) | .. | .. | .. | .. | .. | 153 |
| Ground Plan | .. | .. | .. | .. | .. | 154 |
| The North Transept (Interior) | .. | .. | .. | .. | .. | 160 |
| South-East View | .. | .. | .. | .. | .. | 161 |
| West Front | .. | .. | .. | .. | .. | 168 |
| The Nave looking East | .. | .. | .. | .. | .. | 169 |
| View across the Nave | .. | .. | .. | .. | .. | 172 |
| View of the Choir | .. | .. | .. | .. | .. | 173 |
| South Aisle of Choir | .. | .. | .. | .. | .. | 176 |
| View in the Presbytery | .. | .. | .. | .. | .. | 177 |
| LINCOLN CATHEDRAL— | | | | | | |
| South Entrance | .. | .. | .. | .. | <i>Frontispiece.</i> | |
| West Front | .. | .. | .. | .. | <i>Facing</i> | 181 |
| South West Angle | .. | .. | .. | .. | .. | 185 |
| Ground Plan | .. | .. | .. | .. | .. | 188 |
| South Transept and Central Tower | .. | .. | .. | .. | .. | 192 |
| South East View | .. | .. | .. | .. | .. | 193 |
| View in the Nave | .. | .. | .. | .. | .. | 200 |
| Choir, looking West | .. | .. | .. | .. | .. | 201 |
| The Chancel | .. | .. | .. | .. | .. | 208 |
| Bishop Longland's Monument | .. | .. | .. | .. | .. | 209 |
| OXFORD CATHEDRAL— | | | | | | |
| North West View | .. | .. | .. | .. | .. | 213 |
| Ground Plan | .. | .. | .. | .. | .. | 216 |
| North Aisle of Choir | .. | .. | .. | .. | .. | 224 |
| The Choir | .. | .. | .. | .. | .. | 225 |

ILLUSTRATIONS IN THE TEXT.

| | PAGE |
|------------------------------------|------|
| SALISBURY CATHEDRAL— | |
| From the North East | 23 |
| The Chapter House | 24 |
| The West Front (restored) | 27 |
| Choir, looking East | 29 |
| The New Reredos | 31 |
| CANTERBURY CATHEDRAL— | |
| Porch at South West Corner | 59 |
| The Chapter House | 60 |
| St. Michael's Chapel | 61 |
| The Choir | 62 |
| The Archbishop's Throne | 63 |
| The Corona | 64 |
| Martyrdom Transept | 65 |
| The Old Marble Chair | 66 |
| The Pilgrim's Steps | 67 |
| YORK CATHEDRAL— | |
| The Choir, looking West | 93 |
| South Side | 94 |
| The Choir Screen | 95 |
| West Door | 97 |
| WELLS CATHEDRAL— | |
| West Front | 125 |
| The Choir | 129 |
| ROCHESTER CATHEDRAL— | |
| Restored Choir | 149 |
| West Window of Nave | 151 |
| WINCHESTER CATHEDRAL— | |
| The Choir | 177 |
| LINCOLN CATHEDRAL— | |
| From the North West | 207 |
| The Chapter House | 210 |

| OXFORD CATHEDRAL— | | | | PAGE |
|---|----|----|----|------|
| The Choir, with new Altar and Reredos | .. | .. | .. | 228 |
| View from the Cloisters | .. | .. | .. | 229 |
| The Cloisters | .. | .. | .. | 230 |
| The Choir before the insertion of Stained Windows and | | | | |
| Reredos | .. | .. | .. | 231 |



Westminster Abbey

INTRODUCTION.

OUR cathedrals are the richest monuments of English architecture. They are also the most valuable material possession of the Anglican Church. The art which first arose into greatness, which is most permanent, alike from the continued necessities of mankind dwelling, meeting, and worshipping together, and from the character of the materials it uses or should use, is in them carried to the highest pitch of expression, power, and beauty yet attained in stone. Our cathedrals remain our lesson-books in architecture, unsurpassed, unequalled by anything devised by the students thereof. And why? Because the best artistic powers of generations of men were concentrated upon them. In our time artistic power is divided; it flows into many channels—painting, sculpture, decoration, clothing, music, ship-building—a multiplicity of arts. The best minds there are do not spend themselves to build the best buildings possible, and minds nearly equal to them do not give their energies to the working out of their designs with the stamp of their own individuality. The feeling for Divine worship has not diminished, it has grown; the masses need all the gain they can get to their spiritual elevation by the grand effects of architecture; they flock to all they can find of it. Yet the supply is all too slight for the demand, and the welcome it would receive. The fault, we believe, lies in the selfishness of the rich, who, pretending, it may be, to fear the destructiveness of socialists or the disestablishments of future times, hug to themselves that wealth which, nevertheless, wastes and decays in their keeping, or but provides for the sensuality or the gambling of descendants, when it might have produced buildings or other artistic works which no generation would let perish as long as one stone remained on another. Of building for ostentation we have enough, of attempts to do the utmost possible with

a small expenditure we have enough; but of princely gifts—of architecture doing the very best known to it and unvulgarised—how little we have! Hence our English cathedrals remain, as we said, our lesson-books, the study of which is one of the chief hopes for the possibility of a future revival of great architecture among us.

The architecture of most English cathedrals is an offshoot of the style known as Gothic, which term is broadly applied to all the styles invented and used by the men who overthrew the western Roman empire and settled in its various dependencies. Thus it includes two great forms, those characterised respectively by rounded and by pointed arches. The history of Gothic art is thus a story of the subjugation of a race of conquerors to the religious ideas and practices of the conquered, and their devotion of their most characteristic genius to providing for the requirements of Christian worship. Hence we must trace the requirements which had to be met to their Roman-Christian source.

When Christianity became not merely tolerated but established in Rome, the Christians first met in the basilicas*, or meeting-places for public affairs, which always possessed an altar for pouring out libations at the beginning and close of important assemblies. These buildings consisted for the most part of long rectangles, with aisles and an apse, at the back of which was a raised portion, on which the bishop and presbyters sat. At a later time, as sacerdotalism grew, the apse was rail'd off for the clergy; next the raised space in front of the apse was separated, and became the presbytery. Next a choir was enclosed by low partitions, round three sides of which the congregation was admitted to listen to the services. It was still later that the bodies of the saints were buried within or beneath the church, which practice led to the formation of a crypt below the high altar. Circular arches and flat roofs were the characteristics of these churches. The style had not in it wide possibilities of construction and architectural effects, and it was not till the vaulted roof and the pointed arch were adopted that the Gothic cathedrals became possible.

* The word literally means "kingly place."

The Teutons did not invent the Gothic arch; it is found in Assyrian and Ethiopian buildings, and was even used in one form by Etrurians and Pelasgians more than a thousand years before Christ. The Saracens used it at Cairo in the first century of the Hegira. No doubt the early pilgrims and the Crusaders brought the idea home to France, and many churches in Provence, from the time of Charlemagne to that of St. Louis, exemplify the principle of the pointed arch in their vaults. But it is in Paris that the Gothic system first appeared in full development, in the twelfth century, the earliest great example being the work of Abbot Suger in St. Denis; and in France the style was carried to its greatest development as to loftiness of interior and richness of decoration.

None of our existing cathedrals date from Saxon times. The crypt at Ripon, and part of that of York, belong to the pre-Norman period, but such cathedrals as existed were destroyed to make way for the grand new buildings of the Norman period, and only one—Canterbury—has been described by a contemporary, Edmer the singer. It is unnecessary, therefore, to dwell on the Saxon style of cathedral.

The *Norman*, or first great period of English cathedral architecture, dates from the Conquest to the end of the twelfth century. The massive Roman style still predominated, with round pillars, flat ceilings, undivided windows, and rounded arches. To this type belong the naves of Rochester, Durham, Oxford, Peterborough, and Ely cathedrals, and the greater part of Norwich. The ornamentation is principally of rounds and hollows, or chevron or zigzag lines. The columns were at first massive and cylindrical, later they became multangular, and still later consisted of a thick central pillar, surrounded by slender three-quarter columns. The doorways were deeply recessed, a series of slender columns receding inwards on either side, with round arches above, which in time became more and more decorated.

The church itself was usually in the form of the Latin cross, having north and south transepts and a semicircular apse. The principal entrance was at the west end, and the aisles began to be terminated by low west towers. Later, a taller tower was

added at the intersection of the cross, as in Durham Cathedral. Much of the material used in the construction of these cathedrals was the Caen stone which the Norman architects had already used largely in Normandy.

The reign of Henry II. marks the transition between the Norman and the distinctive *Early English Gothic* which, by the end of the twelfth century, was fully established. It is characterised by the pointed arch and vaulting, high-pitched roofs, enlarged buttresses, and long, narrow, lancet-shaped windows, often in triplets, circles, trefoils, or quatrefoils being frequently added above the lancets within the outer arch. Ornamentation becomes freer; foliage is introduced, with dog-tooth sculpture. Pinnacles are ornamented with knobs and crockets. Doors are pointed, often double. The main columns generally approach the circular form, but are set round with few or many subordinated bands. Towers rose to a much greater height than before, and were often crowned by a spire. Salisbury Cathedral is the best example of this period, to which also the transepts of York, and the naves of Wells and Lichfield belong.

The *Decorated English* style belongs especially to the first half of the fourteenth century. It presents a striking development of ornamentation in doorways, windows, pinnacles, and roofs. Instead of having separate lancets, the windows are combined, and their light stone mullions, or dividing pillars, have a great part in the effect. The tracery above the main lights is of stone, and either forms geometrical figures or flowing wavy lines. The doorways are less deeply recessed than before, and the arches are very generally decorated with a flower-moulding. The pillars frequently have a large number of shafts or bands, set close together, often forming a lozenge, and the arches are most commonly equilateral. Niches for statuary are frequent, and are very beautifully ornamented. Many spires of this period are richly decorated. The choir and west front of York Minster, and a great part of Exeter and Lichfield, belong to this period. Lincoln and Ely, too, have much of it.

In the *Perpendicular* style, beginning towards the end of the fourteenth century, dominating the fifteenth, and continuing till

the middle of the sixteenth, the chief notes are ornament, and the extreme subdivision of parts. The arches are low; square tops are placed over doorways; the mullions of the windows run in vertical lines, with often strong cross subdivisions, and the heads are much subdivided on the same plan. The bands and mouldings of pillars become shallow. Panelling and fan tracery abound. The Tudor flower and angel are largely used. The towers include some very fine specimens, as those of Gloucester, Canterbury, and York.

In these styles Christian churches were successfully constructed, without any confusion being possible between them and heathen temples constructed for totally different purposes. But when the Renaissance revived classical models, it was thought necessary that Christian churches should look like heathen temples; hence endless incongruities. We have but one cathedral in England in this style—St. Paul's—in which Wren certainly triumphed marvellously over the difficulties by which he was beset. The dome, with its splendid colonnade, the beautiful west front, and the transepts, all of grand dimensions, combine to render this one of the most successful cathedrals which the Renaissance produced.

Since then no really new cathedrals have been built. One is in process of building at Truro. Rich Manchester and Liverpool, our greatest commercial centres, have failed to make the attempt which even Cornwall is making. The last century spoiled many cathedrals, destroying many beauties, whitewashing or yellow-washing others. Many modern painted windows sin against harmony of colour and beauty of design. Too often the restorations of this century have attempted too much and have done harm, and much controversy has arisen about them, which we cannot pretend to settle. Yet it may be said emphatically that the present century has witnessed a revival of knowledge of architecture, and of interest in the cathedrals, which has resulted in placing these fabrics in a far more satisfactory state as regards stability, accessibility, cleanliness, and general repair. But, as we said before, little beyond this can be granted, and the architects and the donors who can build noble cathedrals in England have yet to be proved to exist in the nineteenth century.

SALISBURY CATHEDRAL.

THE Cathedral Church of SALISBURY is distinguished as the most uniform structure, as well as being the most perfect and original example in the whole series of magnificent edifices, devoted to the choral service of the church, in England. The erection of this church, at the commencement of the reign of Henry III., marks a decided epoch in English architecture, the very beautiful pointed style having then been brought to its utmost perfection. Excepting in the singular instance of Westminster Abbey Church, erected in the same reign, no comparison with that of Salisbury has ever been adduced, and this Cathedral, from its importance and magnitude, stands unrivalled as a point, whence the architectural antiquary may safely draw a conclusion, regarding the precise period of the great change in the ecclesiastical style of building.

A very experienced critic has given it as his opinion, that this interesting church, so remarkable in its design for purity, simplicity, and grandeur, holds the same high rank in English architecture which the Parthenon bears in the Grecian.¹

The present Cathedral Church was founded by Bishop Richard Poore, A.D. 1220, the fifth year of the reign of Henry III. It is said that an inscription on the bishop's tomb stated that the church was forty years in building, and that it was finished in the year 1260.²

It appears that his predecessor in the see, Bishop Herbert Poore, had been induced to make application to the king for leave to remove the Cathedral Church from Old Sarum, which was granted, and the ground had been fixed upon as a proper site for the intended edifice, during his prelacy, but it remained for Bishop Richard Poore to carry the magnificent plan into effect,

¹ E. I. C. in the Gentleman's Magazine for May, 1830.

² In the northern transept of the Cathedral was a monument or cenotaph of Purbeck marble, ascribed by tradition to Bishop Poore, the munificent founder, and which was removed from the northern side of the altar. This bishop was in reality buried in the Cathedral of Durham, to which see he was translated in 1225. His heart was deposited in the priory church of Tarrant Crawford, in Dorsetshire, the place of his nativity, and where he founded a nunnery. Bishop Poore died in 1237, and his epitaph, in old Latin, will be found in *Antiq. Sarisburiensis*, p. 137.

and to the designs made under his inspection the whole merit of the building is certainly due.

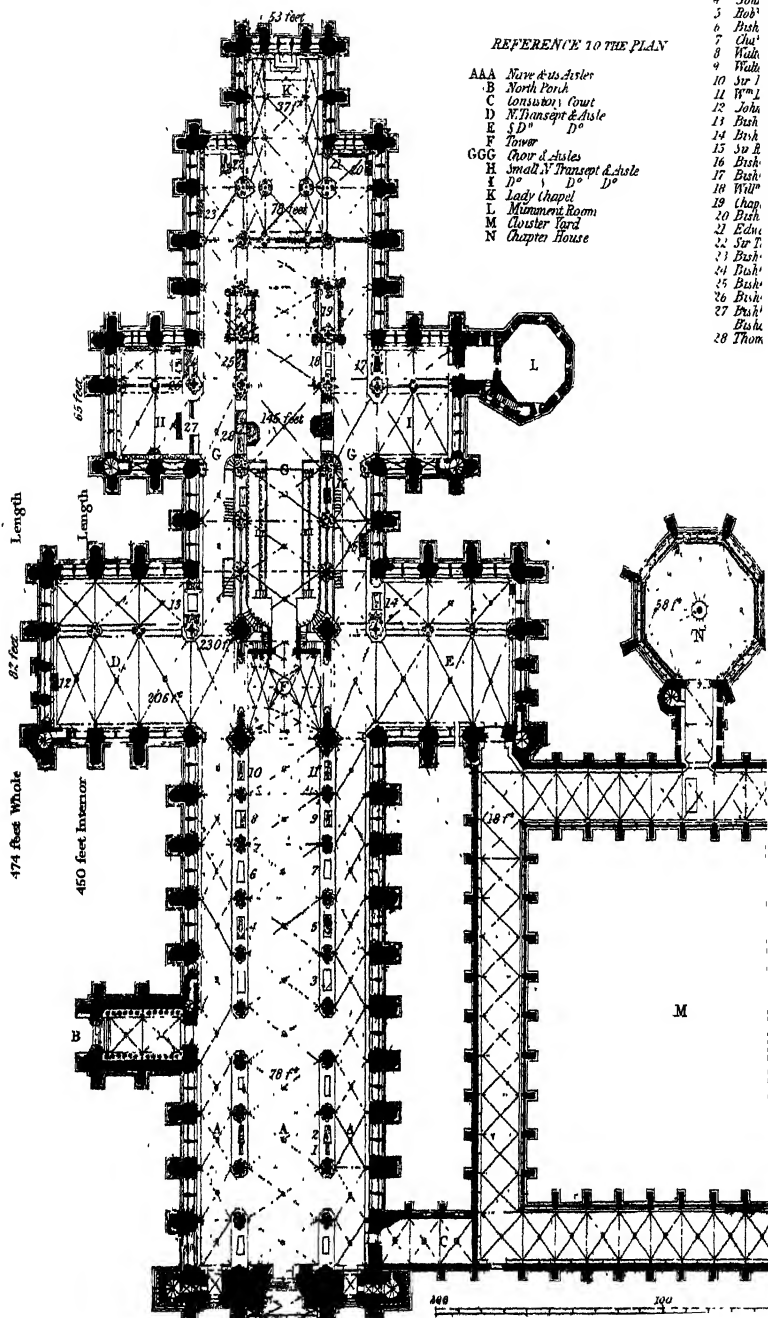
The first establishment of the see was at Sherbourn, in Dorsetshire, A. D. 705, when the diocese had episcopal jurisdiction over all the counties which now constitute the dioceses of Salisbury, Bristol, Wells, and Exeter.

After the death of Ethelwald, the thirteenth bishop of Sherbourn, this diocese was divided into several sees, Wells, Exeter, etc. A.D. 909, by Plegmund, Archbishop of Canterbury, at which time there was another see established for Berks and Wiltshire, the capital of Wessex, in the reign of Edward the Elder, the son and successor of Alfred the Great. The seat of the bishop was also at Ramsbury and at Sunning. The see of Wilts, after it had eleven bishops, was once more united to Sherbourn in the year 1058, and at the same time the see was removed to Old Sarum, the Sorbiodunum of the Romans, a place of great importance. A Cathedral was there founded, and completed by Bishop Osmund, but within sixty years afterwards the see was once more removed, and the city of Old Sarum became gradually deserted.³

Godwyn's account of the foundation of the present building, written in the quaint style of Elizabeth's reign, is brief and satisfactory; by this it appears that it was performed with considerable ceremony. In his life of Bishop Richard Poore he says, "This bishop considering the inconvenient situation of his Cathedral sec, in a place so dry and bleake, as also wearied with the often insolences and malapert demeanour of the soldiers that guarded the earl's castle,⁴ forsooke the same, and sending for divers famous

³ Owing, it was supposed, to the extreme heat of the summer of 1834, the foundations of the original Cathedral at Old Sarum became distinctly defined, so as to give a perfect idea of the ground plan, which was in the form of a cross, and its various dimensions. It may not be uninteresting to compare the dimensions with those of the present structure; the extreme length appears to have been about 270 feet; the nave 150 feet, and the choir 60 feet. The breadth of the nave with its aisles was 72 feet, each aisle being 18 feet wide. The length of the transept was 150 feet, and its breadth 60 feet. This discovery proved that the Cathedral stood on the north-western side of the fortress, as had been conjectured, and that it must have overspread a very large portion of the space between the bank running northward, and the path leading to the postern gate towards Stratford.

⁴ The disputes of the castellans and the clergy, which arose from the seizure of the castle by King Stephen, were carried to a great height, and even caused the death of Bishop Roger in 1139.



workemen from beyond the seas, began the foundation of a new church in a place then called Meryfield.⁵ Pandulph, the pope's legate, laid the first five stones, the first for the Pope;⁶ the second for the king; the third for the Earl of Salisbury;⁷ the fourth for the countesse;⁸ and the fifth for the bishop. In this work," continues the reverend author, "though the bishop had greate helpe of the king, and divers of the nobility, yet was he so farre from ending it, as thirty years after his departure, it was scarcely finished."⁹

From this time the work was rapidly carried on, and the edifice, one of the most splendid memorials of the age in which it was erected, was sufficiently completed in the course of five years to have divine service celebrated in the choir. The Lady Chapel was consecrated on Michaelmas day, 1225, by Stephen Langton, Archbishop of Canterbury, when all the canons were cited to attend the solemnity

The bishop of Salisbury had himself previously consecrated three altars in the church, one in the eastern part to the Holy Trinity and All Saints, one in the northern part to the honour of St. Peter, and another in the southern part in honour of St. Stephen and the rest of the martyrs.¹⁰

Three days afterwards Bishop Poore was translated to the see of Durham, but committed the care of the works at Salisbury to Elias de Derham, who had from the first acted as architect, and was still engaged in the superintendence of them.

Robert Bingham succeeded to the see of Salisbury in 1229, and like the founder, applied himself with great diligence to the progress of the building. He is said to have obtained a royal grant that the produce of all fines due to the chapter should be applied towards defraying the expenses of the church.

The bishop carried on the building about eighteen years, but it was by no means completed at his death, which took place in November 1246, although he had incurred a debt of 1700 marks.

⁵ Part of his own manor, situated about two miles southward from the castle.

⁶ Honorius III.

⁷ William Longspee, the natural son of King Henry II. by fair Rosamond.

⁸ She was Ela, daughter and heiress of William De Eureux, formerly Earl of Salisbury.

⁹ Godwyn's Lives of the Bishops, p. 277.

¹⁰ About twelve other altars were erected in this Cathedral at different times.

William of York, a bishop high in favour with King Henry III. was appointed to this see in 1247, and after promoting the building with great anxiety for nine years, died in 1256.

Giles of Bridport, his successor in the see of Salisbury, had the honour of completing this memorable undertaking, and, in the second year of his elevation to the bishopric, had the satisfaction of seeing this splendid fabric finished. The bishop appointed the 30th day of September, 1258, as a grand festival for the solemn dedication of the church to the Virgin Mary. The ceremony was performed by Boniface, Archbishop of Canterbury, in the presence of a large concourse of the nobility and neighbouring gentry. It thus appears that, up to this time, it had taken about thirty years to build the present Cathedral, and the expenses incurred during its progress are stated in an account delivered to King Henry III. to have amounted to 40,000 marks, or about 26,666*l.* 13*s.* 4*d.* present money.¹¹

In the same year that the edifice was consecrated, the bodies of three bishops of Old Sarum, St. Osmond, Roger, and Joceline, were removed from the old Cathedral and deposited in this church.

The plan of the Cathedral is that of the Greek cross, a form of very early introduction; the church of St. Sophia, at Constantinople, erected in the sixth century after Christ, is in that form, which very happily combines variety with unity, and beauty with convenience. It is not easy to understand the remark made by a very intelligent writer on the subject, that the form of the cross, adopted in the plans of churches, is much more favourable to superstition than to beauty.¹² It may readily be asserted, that the great and essential beauty of cathedral architecture arises, in a great measure, from this very form having been generally adopted in the ground plan. A critic of the highest authority, and whose correct taste has never been questioned, uses almost these words in proof of his coincidence in that opinion. The transepts vary the long line of the building, by a confluxion of lines and angles, and preserve by the partial exposure of parapets and pinnacles, the appearance of extent beyond what the eye can immediately comprehend, which is

¹¹ The greater part of the tower, the spire, the chapter-house, and other portions of the building were erected subsequently to this period.

¹² The Rev. James Dallaway.

a common and important character of ecclesiastical architecture, the grandeur of which is no more the result of dimension, than its beauty is of ornament. The architects applied both as accessories, but depended on neither alone for the merit of their buildings.¹³ The extreme length of the Cathedral Church outside, from west to east, is 473 feet. The length of the grand transept outside, from south to north, is 229 feet, and the extreme length of the eastern transept is 170 feet.

The foundation of the church is, by care of the architect in its mixture of composition, and by time, so consolidated together, that it deserves great commendation.¹⁴ The walls and buttresses are of Chilmark stone, which is very little inferior to that from Portland, and was brought from a quarry about twelve miles westward from the city; the middle parts of the walls are filled up with rubble, and such materials as were used in the foundation. The cylindrical shafts of the pillars are of Purbeck marble of fine texture, but the groins and principal ribs of the vaultings are of Chilmark stone, filled in with hewn stone and chalk mixed, over which is a coat of cement uniting the whole in one substance.¹⁵

This church has an important advantage over many other edifices of the same character; it is not so closely surrounded by buildings, which is too frequently the case, but is easy of access, and affords a delightful view from almost every point. As to outline and dimensions, a more splendid building can scarcely be imagined, while the lofty proportions of the spire become the more striking upon a near approach.

The western front is a beautifully enriched specimen of the pointed architecture peculiar to this church; the angles are terminated by tolerably massive square towers, surmounted by spires and pinnacles, and over the grand central entrance is a series of canopied arches, beneath the great western window, which is in three divisions.

Near the western end, and attached to the northern side of the church is a bold and lofty porch, one of the most spacious and beautiful of its kind in the kingdom. A series of double lancet

¹³ Observations on the Original Architecture of St. Mary Magdalen College. Oxford, p. 59.

¹⁴ Price's Survey of the Cathedral, 1753, p. 23.

¹⁵ Price's Survey, p. 24. *

windows is continued all round the aisles, and the clerestory is lighted by a course of windows having three openings, each forming an acutely pointed arch. The exterior of the Cathedral is enriched with a number of niches, or recesses for figures, situated in tiers at different heights; some of the statues, larger than life, are still remaining, and by a calculation of the number of recesses all round the building, there must originally have been at least two hundred placed within them.

At the intersection of the nave of the church with the grand transept rises the tower, one of the principal ornaments of the building, commencing from four lancet arches turned upon four very beautiful piers and clustered pillars, which scarcely gives an idea of adequate strength. The height, from the pavement of the church to the top of the arch, is about eighty feet; thence the tower rises in three stories, the first of which is connected with the roof of the church: it is very generally imagined that originally a lantern or dwarf tower rose only about eight feet above the ridge of the roof. It is evident from Price's Survey, before quoted, that the spire did not form any part of the original plan.¹⁶

The upper part of the tower of the church, with its buttresses and the spire, said to be the first constructed with stone, are supposed to have been erected in the reign of Edward III. It is known that King Henry VI. in the year 1417, granted a license to the chapter to acquire lands to the amount of 50*l.* per annum, for the purpose of repairing the spire, which was found to be in a dangerous state. The faces of the two upper stories of the tower are enriched with buttresses, pinnacles, and tracery, the lower story having a more substantial appearance. At each angle of the main tower rises an octagonal turret, terminated with battlements, and capped with a small crocketed spire; immediately behind these, for the purpose of connecting the square tower with the octagonal form of the spire, are four tasteful architectural ornaments rising in pinnacles. At the base of the spire are also four openings crowned with tabernacles.

The walls of the tower of the church are about six feet thick

¹⁶ On the north-western side of the Cathedral formerly stood a bell tower, coeval with the foundation, which was removed about the year 1790, in order to afford a better view of the church.

at their commencement; for a short height the thickness is reduced to two feet, and the upper part of the walls is five feet thick.

Four arches are turned from the angles of the tower to receive four sides of the superstructure. The spire, which is octagonal, rises from the centre of the tower nearly two hundred feet, in four divisions, separated by ornamental bands, each of the angles having ribs enriched with knobs, thickly arranged and continued round the bands; the whole height from the pavement of the church to the top of the cross is about four hundred feet.

It may not escape observation that the enrichments of the spire conduce in some measure to its beauty, although a contrary opinion has been advocated by an eminent and distinguished critic in matters of taste; after admitting that Salisbury, the great archetype of spires, has never been equalled, Mr. Dallaway remarks, that the more beautiful specimens of a species of architecture, exclusively English, are extremely simple, and owe their effect to their fine proportions, unbroken by ornamental particles. Even that of Salisbury, he continues, gains nothing by the sculptured fillets which surround it, and those of the western front of Lichfield Cathedral are frosted over with petty decorations.¹⁷

There is a flight of stone steps leading to the top of the tower, and thence wooden ladders admit of an ascent to within thirty feet of the cross, from which point is an exit by a small door, and iron rings are hence fixed on the outside, the only means of ascent to the capstone of the spire, through which the standard of the vane passes. The stone, of which the spire is constructed, is about two feet thick to about the height of twenty feet, thence it is only nine inches in thickness to the top; but nearly the whole interior of the spire is filled with timbers, very curiously and ingeniously contrived, and strengthened in several parts by braces of iron to sustain its vast altitude.

A settlement has taken place of the piers in the western sides of the tower, by which the upper part has declined. It was ascertained, in the year 1681, that the centre of the apex of the spire was twenty-two inches and three-eighths out of the perpendicular from the middle of the base, but no variation has been taken notice of since.

¹⁷ Observations on English Architecture, p. 125

Price¹⁸ mentions a custom which had prevailed from time immemorial. "In the Whitsun holidays a fair is kept within the close of Sarum, at which time it was customary for people to go upon the spire, there having been, as I am well informed, sometimes eight, or ten persons there at a time; but the late bishop, dean and chapter, put a stop to these practices, by which many lives were hazarded."

On the southern side of the church are the cloisters, muniment room, and chapter-house. The cloister, one of the finest ornamental enclosures in the kingdom, forms an exact square of one hundred and eighty-one feet nine inches in dimension within, by eighteen feet wide. The ambulatory is rendered beautiful, having large openings to the air, with the dividing mullion brought down to the floor. The eastern side of the cloister communicates by a vestibule and double doorway, the arches of which spring from a clustered pillar with carved capital, with the chapter-house, a strikingly elegant building both in form and finish. It is supposed to have been erected during the prelacy of Bishop Bridport, who died in 1262, the style of the sculpture and the architectural details being referable to that period. The room is octangular in plan, having a small clustered pillar in the centre, apparently sustaining the ramified ribs of the vaulted roof. It has eight large and lofty windows, all of which were formerly filled with stained glass, and the floor was originally paved with painted tiles; much of this ornamental pavement still remains. An arcade is carried round the lower part of the walls, and a deep stone plinth surrounds the interior, forming a seat for the canons, the part towards the east, and opposite the entrance, being raised for the bishop and dignitaries. In the spandrels of the arcade, which rises above the seats of the chapter, is a series of historical subjects from the Old Testament, sculptured in bold relief, and several of the busts which terminate the labels of the arches are curious examples of art, exhibiting much character and expression. In the chapter-house is a curious wooden table, evidently formed and fashioned nearly six centuries ago, for the use of the chapter: it is a beautiful specimen of ancient furniture. The supports of this table consist of eight jambs, having detached columns with capitals, bases, and bands of the finest detail;

¹⁸ In his Survey, p. 61.

there are also eight open pointed arches of graceful form; and it appears that the whole table was originally painted in diversity of colour and gilt.¹⁹

Over part of the eastern side of the cloisters is the Cathedral Library. The Library, which belonged to Old Sarum, was founded by Bishop Osmund, who was himself a great patron of learned men. The present library was altered probably by Bishop Jewell, and was furnished with books by his successor, Bishop Edmund Gheast, in the reign of Elizabeth. Amongst the curious volumes now preserved is a beautiful copy of the celebrated Salisbury Missal, which was printed in 1527, and contains manuscript notes.²⁰

There are numerous memorials in the cloister, and a tablet to Francis Price, surveyor and clerk of the works of this Cathedral, who died in 1753. He was author of a series of observations upon this church, and directed many repairs with great judgment. The Rev. John Ekins, D.D., Dean of Salisbury, who died in 1808, is also buried in the cloister.

Within the close, a space which was formerly surrounded by a wall, is the residence of the bishop, dean, canons, and the several

¹⁹The public taste having been directed to specimens of ancient furniture, by several modern publications, it may not be irrelevant to mention that there was also in the chapter-house a handsome old chair, made like a stall, with a moveable seat and carved knobs. This chair was supposed to have been constructed about the time of Henry Vith's reign, consequently was not so old as the table by two centuries. A particular description of both, by an artist of celebrity, is given in the *Gentleman's Magazine* for April, 1833.

²⁰ It is well known that the Liturgies compiled for the use of the churches of Salisbury, York, Bangor, Lincoln, and Hereford, were considered as the standard texts for the performance of divine service in the other Cathedrals. The ordinals, or complete service of the church of Salisbury, was instituted by Bishop Osmund, in the year of our Lord 1077. The *Use* of Sarum not only regulated the form and order of celebrating the mass, but prescribed the rule and office for all sacerdotal functions. It was also named the *Consuetudinary*, and in the fourteenth century was used almost all over England, Wales, and Ireland. The whole province of Canterbury adopted that particular form of prayer, and the Bishop of Salisbury was consequently precentor of the choir whenever the Archbishop of Canterbury performed divine service. The Cathedral Church of Salisbury supplies both curious and copious details in the history of its ancient service: no other Cathedral has preserved such a variety of books for its *Use* as Sarum. At the end of one of these service books of this church, printed by Caxton, it is stated, that "as no rule is set down which had not been thoroughly debated and approved by the canons of Sarum and other skilful men, and confirmed by their hands and seals, whoever shall observe those rules shall scarcely err in the service of God."

officers of the Cathedral. The deanery house is opposite the western front of the church, and at a little distance south-eastward from the Cathedral is the bishop's palace, a part of which was erected by Bishop Richard Beauchamp, about the year 1460. The palace has, since that period, undergone great change, but without entire demolition, and is an irregular building in different styles of architecture, having been enlarged or altered by almost every successive bishop of Salisbury. In the great hall of this palace Robert Sidney, Viscount Lisle, lord chamberlain to Anne, queen of James I., was created Earl of Leicester, on Sunday, August 2, 1618. In the great drawing-room of the palace is preserved an interesting series of episcopal portraits, from that of Bishop Brian Duppa, who was promoted to this see in 1641, to that of the Right Rev. Thomas Burgess, D.D., Bishop of Salisbury and Chancellor of the Order of the Garter.²¹ Portraits of Bishops Denison, Hamilton, and Moberly are now added.

The gardens of the bishop's palace are on a large scale, comprising an area of several acres in extent, partly consisting of a lawn, with a lake in the centre, surrounded by a walk, and interspersed with fine large old trees.

The following stanza, by Dr. Heylin, conveys the popular idea of the vast extent of the Cathedral:—

As many days as in one year there be,
 So many windows in this church we see;
 As many marble pillars here appear
 As there are hours throughout the fleeting year:
 As many gates as moons one year does view,
 Strange tale to tell, yet not more strange than true.

The uniformity of style in the architecture of this sublime and majestic edifice, it is admitted, adds greatly to the fine effect of the exterior appearance, yet it has been remarked, that the interior of this church is neither so grand, picturesque, or diversified, as that of many other Cathedrals. Time, by its slow and irresistible progress, has imparted to the edifice that sombre hue of antiquity

²¹ King Edward IV. annexed the chancellorship of the Order of the Garter to the bishops of this see, but in the new statutes of the Order, made by King Henry VIIIth, the office was left solely at the king's disposal, and might be given to a layman. King Charles II., after the death of Sir Henry de Vic, restored it to this see, at the solicitation of Bishop Seth Ward, who, in 1671, was made chancellor of the Order of the Garter. It is now annexed to the Bishopric of Oxford.



Drawn by Hablot Browne.

Engraved by J. H. Stanger.

SALISBURY CATHEDRAL.

NORTH SIDE.



which makes the old age of buildings the period of their greatest beauty. Revolutions, political and religious, have stripped the church of its sculpture and paintings, but fashion has, within these walls, done more mischief than revolutions, and, in the assumed names of taste and improvement, has destroyed part of the original plan, and by a capricious change of the sites of its ancient monuments, has despoiled the Cathedral of some of its greatest ornaments. One of the principal alterations, made under the direction of Bishop Barrington, in 1789, by Mr. James Wyatt, was the opening of the Lady Chapel to the choir by the removal of the ancient altar and its screen, taking it for granted that the professors of architecture in the reign of Henry III. must have had false ideas of proportion, the Lady Chapel being then universally kept distinct from the choir. This supposed improvement could not, however, be completed without also removing two chapels, one on the northern side erected by Bishop Beauchamp, and one on the southern side by Lady Hungerford, both built in the fifteenth century: it was at the same time necessary to alter the level of the pavement, when several stone coffins, with perfect skeletons, were disinterred, supposed to belong to the early benefactors of the church. Many of the ancient monuments were removed, and have been ranged between the clustered pillars in the nave; two porches were taken down, and the openings closed up. There is, at this time, it is believed, but one opinion respecting the desecration which was then called improvement; another altar then required to be placed on the site of the ancient one, at which the communion service was performed; the altar at the extremity of the Lady Chapel being in consequence disused. One of the most injudicious alterations has been evinced by its inutility, and a regard for propriety dictated a restoration of the choir to something like its former state.²²

²² A design for an altar screen, enriched with simple but appropriate ornaments, in the general style of the architecture of the Cathedral, was made by Mr. Buckler, and is appended to the Rev. Stephen Hyde Cassan's *Lives of the Bishops of Salisbury*, 1824. The erection of a screen, formed with a view of concealing as little of the architecture of the eastern end of the church as possible, according to Mr. Buckler's plan, was afterwards carried into effect; thus a partial view is obtained of the Lady Chapel, and by separating it from the rest of the church it is brought to a conformity with the ancient Cathedral arrangements.

The nave of the church, 229 feet in length, is light and lofty,²³ a view from the western end affords the finest display of its elegant proportion and admirable uniformity of design. The nave consists of ten arches on each side, springing from clustered pillars; over the arcade is a triforium, or gallery of communication, which is surmounted by the windows of the clerestory, that give light to the body of the church. Between the pillars of the nave are ranged, on either side, the monuments which have all been removed from other parts of the church. Against the western wall are two monuments, one to Thomas Lord Wyndham, of Finglas, who died in 1745, by Rysbrack, and the other to Daubigny Turberville, M.D., who died in 1696.

Beneath the first arch of the nave on the northern side, is a slab, without an inscription, said to be one of those tombs which were brought from the church of Old Sarum. Under the third arch, on the same side, are two monuments; the one, a basso relievo, represents a small figure in pontificals, and is said to be a tomb of one of the boy bishops or chorister bishops, formerly elected annually on St. Nicholas Day, in this church.²⁴ The other monument is said to be that of William, eldest son of the Earl of Salisbury, who was slain in Egypt, in the year 1250. An altar-tomb, under the fourth arch from the west, is without any inscription, and beneath the sixth arch is another altar-tomb of unknown appropriation. Beneath the seventh arch is a tomb of John de Montacute, son of William Earl of Salisbury, who died in 1388. Under the eighth arch was an altar-tomb which was removed from the Lady Chapel; it is ascribed to St. Osmund, bishop of this diocese, who died in the year 1099. The monuments under the two last arches of the nave are those of Walter Lord Hungerford and Sir John Cheney.

Under the westernmost arch, on the southern side of the nave is a monumental slab, brought from Old Sarum; beneath the third arch is a monument attributed to Bishop Joceline, who died in 1184, and whose remains were brought from Old Sarum in the year 1226. Under the same arch is the tomb of Bishop Roger, who died

²³ It is 81 feet in height, but not so high as that of Westminster Abbey Church by 20 feet.

²⁴ A particular account of the *Episcopus Puerorum*, is given in Hone's Every Day Book, vol. i.

in 1139.²⁵ The space within the next arch contains an altar-tomb without an inscription, and whom it was raised to commemorate is not known. Beneath the sixth arch is a tomb appropriated to Bishop Richard Beauchamp, son of Walter Beauchamp, of Powick, steward of the household to King Henry V., and brother of William Lord St. Amand; he was Dean of Windsor, and was master of the works at St. George's Chapel, the design of which edifice is attributed to him. He was constituted Chancellor of the Order of the Garter by King Edward IV., and died in 1481. His remains were removed from his chantry chapel at the eastern end of the church.²⁶ Under the seventh arch of the nave is an altar-tomb in memory of Robert Lord Hungerford, who died in 1459: beneath the next arch is the tomb of Charles Lord Stourton, who was executed in the market-place of Salisbury, in the year 1556, for murder. Under the ninth arch is the monument of Bishop Walter de la Wyle, who died in 1270; and the last in the series, upon the southern side of the nave, is the very interesting and curious tomb of William Longespee, Earl of Salisbury, the natural son of King Henry II. and Fair Rosamond; he died in 1226. Nicholas Longespee, one of his sons, was Bishop of Salisbury, and died at an advanced age, in 1297; he also was buried in this Cathedral.

In the western wall of the southern transept is a monument and bust, in memory of Lord Chief Justice Hyde, who died in 1666; near which is a slab in memory of Bishop Alexander Hyde, who died in 1667. In the southern aisle was also interred Dr. Stebbing, Archdeacon of Wiltshire and Chancellor of this Diocese, who died in 1763.

The old screen at the eastern end of the nave was erected from designs by James Wyatt. It was said to be composed of

²⁵ It is related of this bishop that his first promotion in the church arose from the celerity with which he celebrated mass. "At a small church in Normandy, before Prince Henry, afterwards King Henry I., Roger, who was only a curate, ran over the prayers so expeditiously, that mass was ended before some thought it well begun; every one applauded him, and declared they never saw so dexterous a priest. He was desired by the prince to follow the camp, and was soon afterwards entrusted with the management of his household."—*Antiquitates Sarisburiensis*, p. 128.

²⁶ In the prosecution of the barbarisms, dictated by bad taste in the year 1789, within the walls of this venerable structure, it appears that the actual tomb of Bishop Beauchamp was wantonly broken, and that the present monument was then brought from the transept.

various parts of the Hungerford and Beauchamp Chapels, which were pulled down in 1789. In a gallery over this screen was an organ presented by his Majesty George III., built by Green.²⁷ The stalls and bishop's throne are of modern design, and there are but few ancient monuments in the choir. On the northern side is a tomb bearing the figure of a skeleton, without inscription; farther eastward is a monument ascribed to Bishop Robert Bingham, one of those eminent men who assisted in the erection of this church: he died in 1246, before it was entirely completed. The last object of interest on the northern side of the choir is the sepulchral chantry, erected by Bishop Edmund Audley; he died at Ramsbury, in 1524, and was buried in this chapel: this bishop was a patron of architecture, and besides rebuilding the choir of St. Mary's Church in Oxford, he also erected a chapel in the Cathedral of Hereford, from which see he was translated to Salisbury in the year 1502. Bishop Audley's Chapel is one of the few monuments in this church which has been suffered to remain in good preservation; it is a fine specimen of the taste which the founder possessed and encouraged, consisting of an open screen on its northern and southern sides, the walls of the chapel abutting against the pillars of the choir on the east and west. On the southern side of the choir the monuments of peculiar interest are ranged in the following order, and in corresponding situations to those on the opposite side. An altar-tomb, in memory of Bishop John Capon, formerly Abbot of Hyde and Bishop of Bangor, whence he was translated to Salisbury: he died in 1557. A monument of Bishop William de York, who died in 1256; and the remains of the Hungerford Chapel, erected in 1470, by Margaret, relict of Robert Lord Hungerford.

The eastern end of the choir is terminated by three fine arches springing from clustered pillars; the openings between the pillars were formerly closed by the altar-screen, which separated the Lady Chapel from the choir; over the arches is the triforium, and above it is a clerestory window of painted glass, of very ordinary merit.

²⁷ While the alterations were in progress the King visited Salisbury, and hearing that the means depended on the contributions of the gentlemen of Wiltshire and Berkshire, is reported to have said to Bishop Barrington, "I desire that you will accept a new organ for your Cathedral, being my contribution as a Berkshire gentleman."

The subject designed by J. H. Mortimer, represents the elevation of the brazen serpent in the wilderness, and was executed by Pearson.

The Lady Chapel, formerly the eastern end of the choir, is very elegant in its architectural design; the vaulted ceiling springs partly from slender clustered pillars, and partly from single shafts of Purbeck marble, nearly thirty feet in height and only nine inches in diameter, a mode of construction which gives an extraordinary appearance of lightness to the building. At the eastern end was a painted window in three compartments, representing the Resurrection, designed by Sir Joshua Reynolds, and executed by Eginton: it has since been removed. It certainly fell under condemnation according to Mr. Ruskin's dictum: "You will never produce a good painted window with good figure-drawing in it; you will lose perfection of colour as you give perfection of line." It could not be said of this window,

Here rubies are and emeralds green,
Here pearl and topaz bright.

In the aisles of the choir and Lady Chapel, and in the eastern transept, are the following monuments of eminent persons which occur in succession. A large slab commemorates Bishop Robert Wyvil; he died in 1375, and was buried near the bishop's throne. His monument is inlaid with intagliated brass, representing the castle of Sherbourne, in Dorsetshire, which formerly belonged to the bishops of Salisbury; the bishop himself is seen on the walls of the castle, while his champion in complete armour guards the entrance. Near this slab are other gravestones in memory of Bishop John Jewell, author of "An Apology for the Church of England," who died in 1571; and of his successor, Bishop Edmund Gheast, almoner to Queen Elizabeth, who died in 1577.

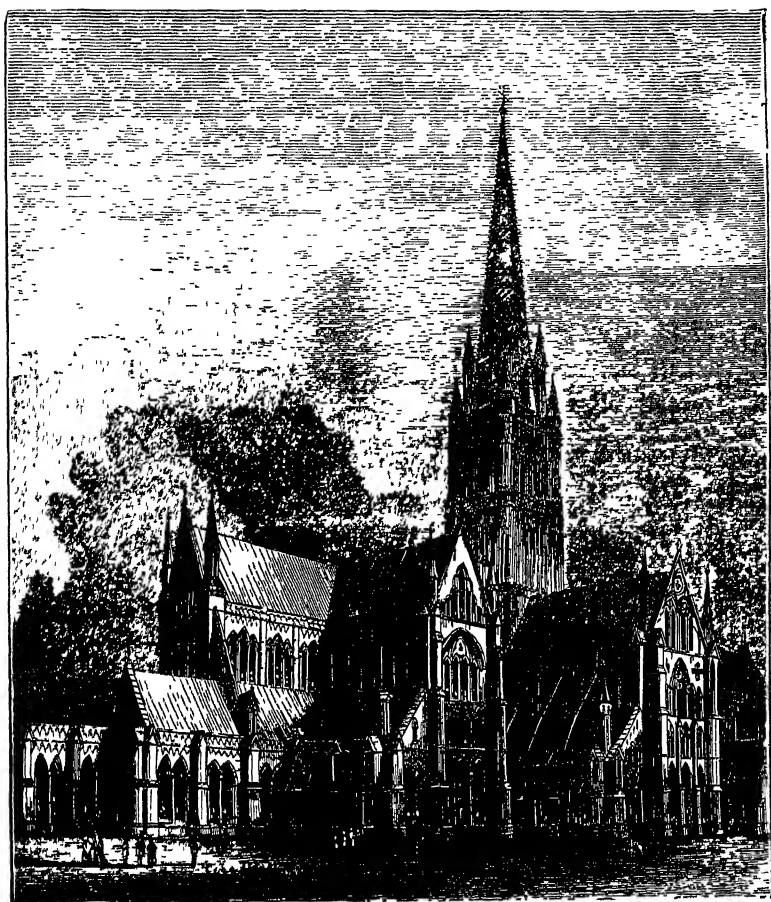
Besides an altar-tomb ascribed to Bishop Richard Poore, the founder of the Cathedral Church, there is also a monument commemorative of the Poore family, designed by the Rev. H. Owen.

A slab bearing a cross fleury, sculptured in relief, is supposed to cover the remains of Bishop Roger de Mortival, who died in the year 1329. The monument of Sir Thomas Gorges, of Longford castle, who died in 1610, is the last of particular interest on the northern side of the church.

On the opposite side are the following memorials of eminent persons, beginning at the eastern end of the south aisle, where is a tomb of Edward Earl of Hertford, who died in 1621, æt. 83. On this monument is sculptured his effigies and that of his countess, who was the sister of Lady Jane Grey, and died in 1563.²⁸ Near it is an altar-tomb ascribed to Bishop Wickhampton, who died in 1284, which is more probably that of William Wilton, chancellor of the diocese in 1506. A very singular and tasteful architectural monument in memory of Bishop Giles Bridport, who died in 1262, fills a space between two clustered pillars: and the last monument of interest in the southern aisle of the choir is that of Sir Richard Mompesson, of Bathampton, who died in 1701.

In the northern transept of the Cathedral is a monument beneath a canopy, assigned to Bishop John Blith, who died in 1499. Here are also several monuments for branches of the Harris family, ancestors and relatives of the Earl of Malmsbury; that of James Harris, the author of "*Hermes*," who died in 1780, was sculptured by J. Bacon, R.A.; a cenotaph to William Benson Earle, who died in 1796; and against the north wall is a monument to Walter Long, senior judge of the sheriff's court, London, who died in 1807, by J. Flaxman, R.A. In this transept is a monument appropriated to Bishop Lionel Woodville, who died in 1484. In the northern aisle of the choir is a memorial of the Rev. John Bampton, canon residentiary of this church, and founder of the Bampton Lectures. Near it is a monument of James Earl of Castlehaven, who died in 1769. In the southern transept is a tomb enriched with sculpture, attributed to Bishop Richard Metford, who died at Pottern in 1407; he left an annual sum for the reparation of the spire of this Cathedral. Against the wall is a tablet in memory of Robert Hay, brother of James Earl of Carlisle, who died in 1625; near it are monumental slabs to Bishop Thomas, who died in 1766, and Bishop Hume, who died in 1782. In the small transept is a memorial of John Clarke, D.D., dean of this church, who died in 1757; another to Bishop Seth Ward. Edward Young, D.D., Dean of Salisbury, and Bishop Davenant, who died in 1641, are also interred here.

²⁸ John Duke of Somerset, who died in 1675, and Elizabeth Duchess of Somerset, who died in 1722, are also interred here.

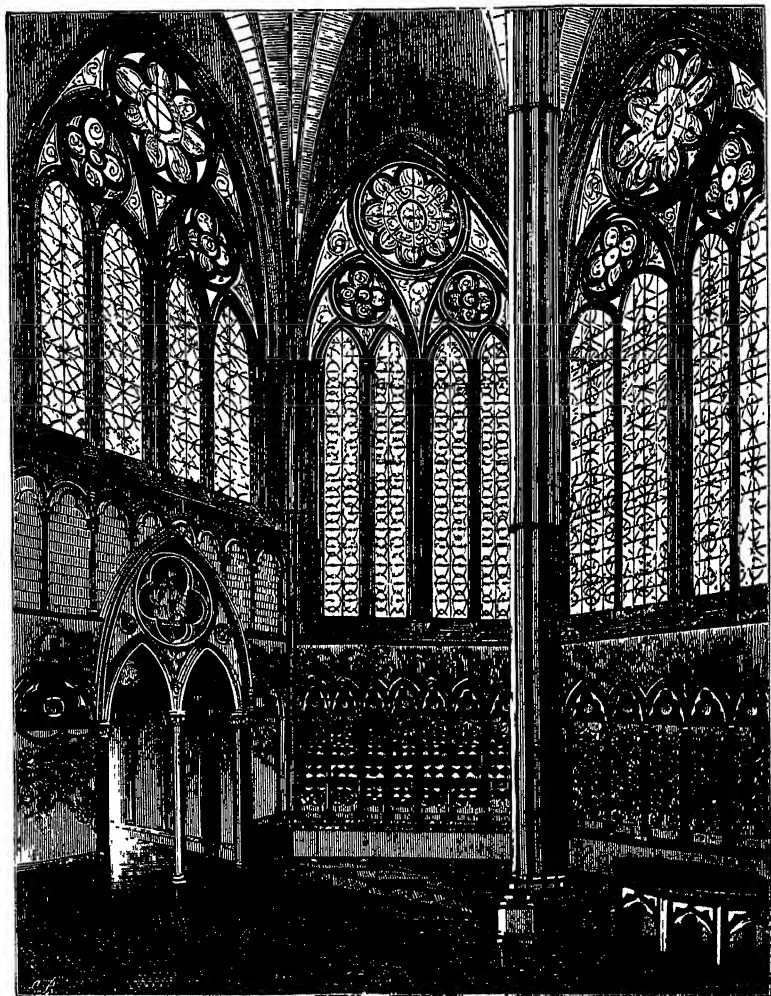


SALISBURY CATHEDRAL FROM THE NORTH-EAST.

MODERN HISTORY OF SALISBURY CATHEDRAL.

SALISBURY CATHEDRAL fifty years ago was in a state unworthy of its matchless beauty of design and of an age of devout and tasteful men. A movement to restore our cathedral fabrics arose with the great Church revival, and Bishop Denison, who died in his fifty-third year, in 1854, commenced the restoration of Salisbury at his own cost by renovating the cloisters. He lies buried in the centre of the green, near the two beautiful cedars. Bishops Hamilton and Moberly have since been buried here.

Bishop Denison's premature death gave a strong impetus to the work. In memory of him the repair of the Chapter House, which he had in view, was commenced, and on July 30th, 1856, when



SALISBURY CATHEDRAL: THE CHAPTER HOUSE.

partially completed, the Chapter House was solemnly reopened. A Minton pavement was laid down, preserving the colours and devices of the old Norman pavement, which was very dilapidated. The central column of Purbeck marble, which had been five inches



Designed by H. Wallis.

Engraved by T. Tuckwell

SALISBURY CATHEDRAL.



out of the perpendicular, was replaced in the vertical and polished. The defaced portions of sculpture were restored in Caen stone, especially those which run round the arcade and illustrate Scripture History. The introduction of gilding and colours in the sculptures has been very effective.

The ornamentation of the foliated capitals of the shafts dividing the niches is very rich, and the heads above them are remarkably interesting, representing as they do the various conditions of life at the time the cathedral was built; among them are the shaven monk, the fine lady, the nun, the merchant, the sailor, the countryman, and many others. The eight windows have been filled with richly diapered glass, after the grisaille pattern, with figures in brilliant colours in the head.

One of the most valued series of sculptures in the building is in the arch of the entrance doorway of the Chapter House. An eminent critic* says: "The whole of these sculptures are of the very highest class of art, and infinitely superior to any of the work in the Chapter House, the only defect being in the size of the heads. The intense life and movement of the figures are deserving of special study." Another critic remarks: "Their design is exquisite—equal, indeed, to the great works of Flaxman and Stothard—and they resemble the works of the gates of Florence, which are posterior in date. Indeed, it is difficult to persuade ourselves that, in these figures, so elegant in colour and so ideal in character, we are contemplating the work of a Gothic artist of the thirteenth century." The figures represent the Virtues trampling on the Vices. Some of them are not very readily identified. In one may be seen a vice embracing the knees of a virtue, which covers her with her cloak, while the vice stabs her with a sword. In another, Truth pulls out the tongue of Falsity. In another, Modesty scourges Lust. In others, Concord tramples on Discord, and Fortitude on Fear, who cuts her own throat.

A brass in the floor of the entrance to the Chapter House commemorates Bishop Denison by a Latin inscription: "A man from his boyhood devoted to the charms of science and the arts; a disciple of Christ, trained to the practice of every virtue; a priest of

* Mr. W. Burges: "The Iconography of the Chapter House, Salisbury."

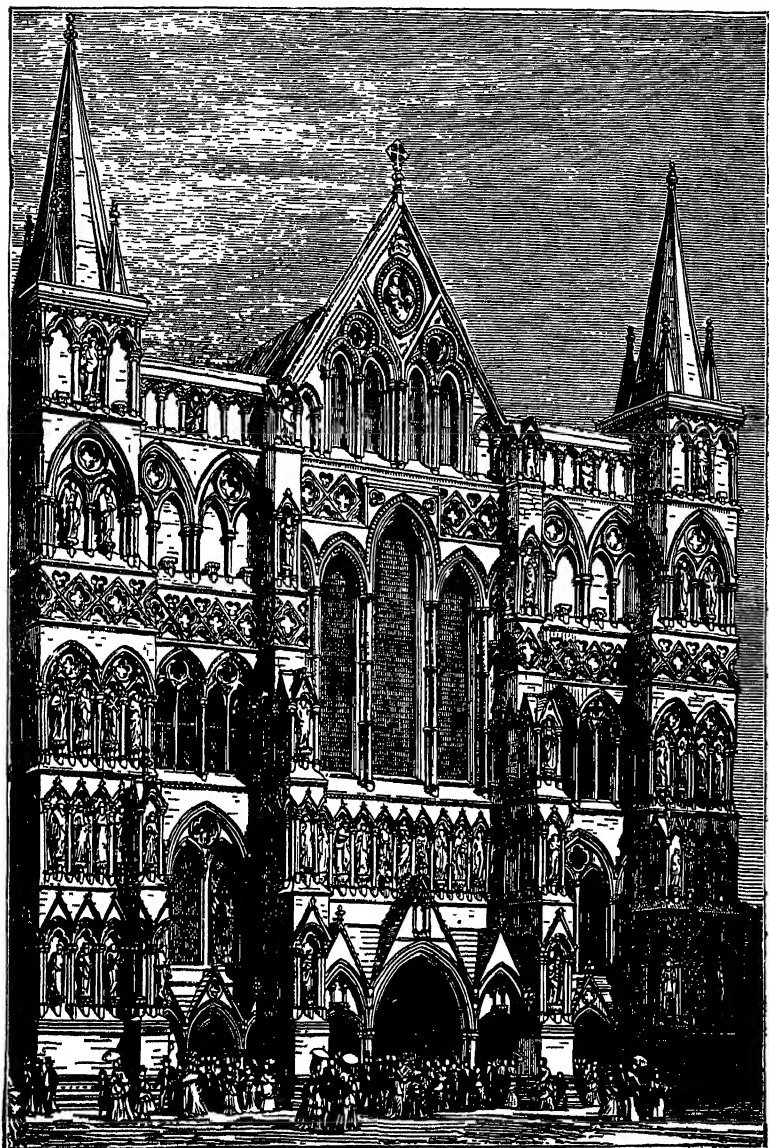
God without reproach, careful for the things of others, unsparing of his own."

The Library has been largely added to and improved, and a catalogue has been printed. Over one hundred blackletter books of the fifteenth and sixteenth centuries are to be found in it, including a Pontifical of 1510, a Missal of 1519, and a Gradual of 1528, all of the use of Sarum. Bishop Denison bequeathed a magnificent Breviary of about 1460; and the manuscript treasures also include the Venerable Bede's "Commentary on St. Luke," dating from the eleventh century, and two Psalters of the tenth century, one a Gallican version interlined with Anglo-Saxon, another Gallican and Hebrew in parallel columns. Dean Hamilton left about a thousand volumes to the library.

The Muniment Room over the Canon's vestry, on the south side of the east transept, is an octagonal room but faintly lighted, having an oaken roof, supported in the centre by a wooden pillar. In various massive presses are stored the valuable Chapter Registers and other cathedral documents. Dean Lear rescued them from being "a feast for moths and spiders," and the documents have been catalogued. On the table is shown a copy of "Magna Charta" in an oak frame. Some believe this to be the very copy entrusted to William Longsword, Earl of Salisbury, as one of the witnesses of the document.

More and more dissatisfaction was felt at the dilapidated condition into which much of the cathedral fabric had fallen, and in 1863 the Ecclesiastical Commissioners agreed to allow the Dean and Chapter £10,000 for the repair of the buildings. Sir G. Gilbert Scott was appointed architect, and the exterior restoration was commenced. From that time about £70,000 has been spent on the restoration, exclusive of stained-glass windows and additional decorations. The tower and spire were made safe in every respect, especially by the introduction of iron ties in the lantern story of the tower. It may here be mentioned that on the 30th September, 1858, on the six hundredth anniversary of the dedication of the cathedral, the declination of the tower was once more tested by the plumb-line, when it was ascertained that no further settlement of any of the legs had taken place.

Among other external improvements is the insertion of Devonshire marble shafts in the windows instead of the decaying Pur-



SALISBURY CATHEDRAL: THE WEST FRONT RESTORED.

beck. The restoration of the west front, however, is by far the most important external work. The late Mr. Redfern completed

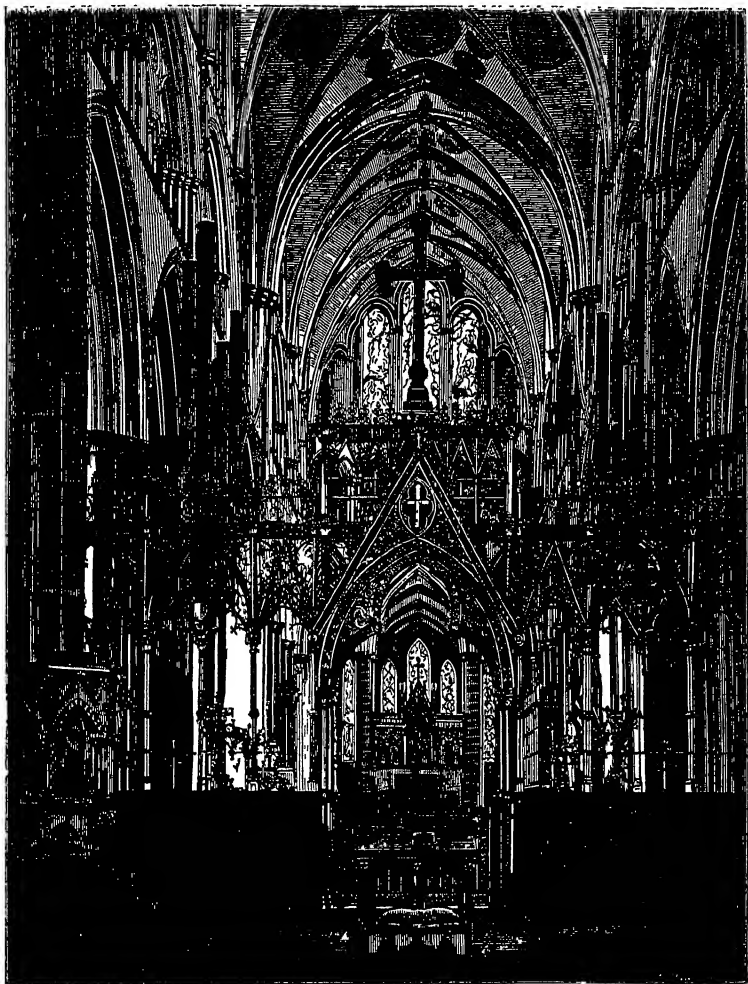
and restored more than sixty statues to the niches in this front. These are arranged in five tiers, the lower consisting of worthies of the Anglican Church—namely, Giles de Bridport, Bishop of Salisbury when the cathedral was consecrated; Bishop Poore, the founder; Henry III., who granted the charter for building it; Bishop Odo; Bishop Osmund, who built the first Cathedral of Sarum; Bishop Brithwold; St. Alban, with a sword and a cross; St. Alphege; King Edmund the Martyr; and St. Thomas-à-Becket. The tier above includes doctors, virgins, and martyrs, St. Ambrose, St. Jerome, Pope Gregory the Great, St. Augustine, the Virgin Mary, St. Barbara, St. Catherine, St. George, St. Christopher, St. Sebastian, St. Ursula, St. John the Baptist, and others.

In the third tier—that of the Apostles—each is represented with an appropriate symbol: St. Andrew with the cross; St. Peter with the keys; St. Paul with the sword. The tier above, of Old Testament worthies, includes David with the harp; Moses with the tables of the law; Abraham with the knife; Noah with the ark; Samuel, and Solomon. Above these are various figures representing the celestial hierarchy. This is a substantial improvement on the eight mutilated figures, which were all that remained when the restoration was taken in hand.

The internal restoration was begun with the Lady Chapel, which had already in 1854 received a valuable addition to its beauty in a five-light window, erected in memory of Dean Lear, and delineating the chief events in the life of the Saviour, from the Annunciation of the Virgin to the Ascension. Two other windows were added on the south side in 1872 and 1875, giving additional illustrations of the life of Christ.

Two of the compartments of the altar-piece in the Lady Chapel, the extreme right and left, are formed from the ornaments formerly at the entrances to the Beauchamp and Hungerford chapels, and bearing the arms of the families. The communion table is of stone derived from an old altar-piece. The vaulting and walls are now cleared from the defacing wash that the last century covered them with, and the original painting of the roof has been reproduced as closely as possible. St. Osmund's slab has now been restored to the Lady Chapel.

In 1869, on the death of Bishop Hamilton, the restoration of the choir was set on foot in memory of him, and occupied some years, the choir being re-opened on the 1st November, 1876. Many



SALISBURY CATHEDRAL: CHOIR, LOOKING EAST.

(Showing new pulpit, choir screen, reredos, and windows of Lady Chapel.)

ugly modern additions were removed, including the screen upon which the organ was supported, the deal canopies, etc., and many portions of beautiful old wood and stonework brought to light and

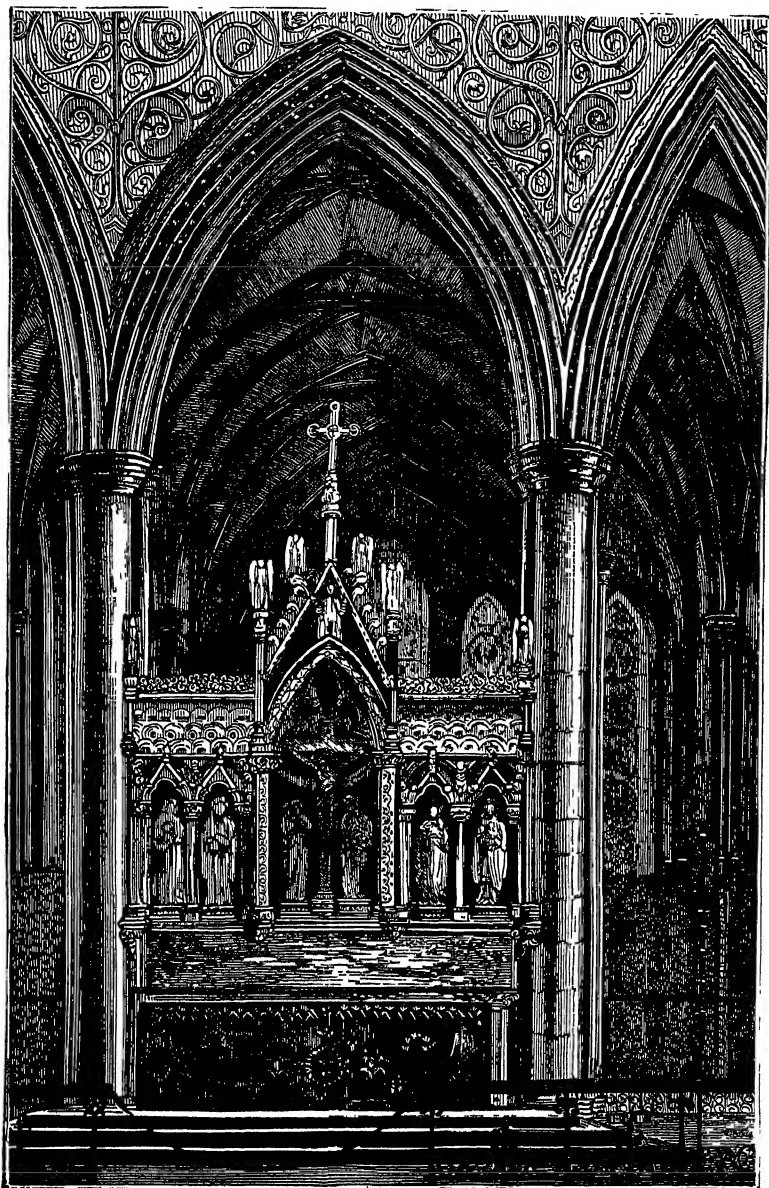
cleansed from paint and wash. A handsome open metal screen, by Skidmore, of Coventry, based on arcaded oak panelling, was contributed by Mrs. Sidney Lear in memory of her husband. Elaborately scrolled gates occupy the centre, and above the gable a large cross is raised on steps supported by further arcaded work.

As in all other parts of the cathedral, the old stonework has been cleaned and the columns semi-polished, and pavements of marble and encaustic tiles, of designs developed from portions remaining in the Chapter House and elsewhere, have been laid down.

Perhaps the most striking novelty of the restoration is the series of roof-paintings in the choir and lesser transepts, which probably date from the thirteenth century. Though overlaid with unsightly wash, sufficient was discernible when this was removed to enable them to be effectively reproduced by Messrs. Clayton and Bell. A series of twenty-four prophets and patriarchs extends to the lesser transepts, each bearing scrolls with representative Latin inscriptions. At the intersection and in the transepts we have the Saviour in glory, surrounded by the apostles and evangelists; then further eastward is a surprising series of secular subjects, representing the months of the year. January is indicated by a man warming his hands, February by wine-drinking, March by digging, April by seed-sowing, May by hawking, June by flower-gathering, July by reaping, August by threshing, September by fruit-gathering, October by brewing, November by timber-felling, and December by killing the Christmas pig.

The new altar-table is of English oak, and is covered with rich altar-cloths, the work of Mrs. Sidney Lear. The altar rails are of cast brass. The beautiful reredos, presented by Earl Beauchamp, is in the early English style, based upon details of the old choir screen removed to the Lady Chapel, and of the tomb of Bishop Bridport. The centre panel, eight feet high, contains a sculpture of the Crucifixion, with statues of the Virgin and of St. John in bold relief. On either side are niches for statues of the two Marys and of Bishops Osmund and Beauchamp. The material is pink and white alabaster, with shafts of Purbeck marble, and the

enrichments are most elaborate. The monument attributed to Bishop Richard Poore (see p. 7, note 2) has been restored to the north choir aisle at the side of the high altar.



SALISBURY CATHEDRAL : THE NEW REREDOS.

The Bishop's throne is in carved oak in the early English style, designed by Sir Gilbert Scott. The new organ, given by Miss Grove, and built by Willis, of London, has four complete manuals of fifty-eight notes, and two and a-half octaves of pedals. It now occupies the second arch on either side of the choir, the two parts being connected by a tunnel, and a large portion being in the aisle of the large north transept.

The new choir pulpit is of Purbeck marble and Tisbury stone. Six of the medallions contain heads of St. Peter, St. Paul, and the Evangelists.

A recumbent effigy of the late Bishop Moberly will shortly be placed in the south choir aisle. In the north transept is a life-size seated figure of Sir R. C. Hoare, the antiquary.

We may here refer to the beautiful pulpit in the nave, a memorial to Archdeacon Hony; its plinth is of polished Purbeck, and upon this are shafts supporting the pulpit, which is octagonal, of Tisbury stone. In the niches are figures of Noah, Elijah, Jonah, St. John the Baptist, St. Peter, and St. Paul.

The nave and aisles have been restored on the same plan as the rest of the work, the late Dean Hamilton having contributed £3,000 to the cost. His widow restored the north porch, and also inserted new windows in the large south transept in memory of her husband.

The old stained glass, much of which was destroyed after the Reformation, and during Wyatt's "restoration," has been collected and placed principally in the west windows. The large window is a triplet, and all its glass is of the thirteenth to fifteenth centuries. There is some doubt about the subjects illustrated, and the precise origin of particular portions. Some of the old glass has also been rearranged and placed in the large south windows of the south-east transept. Various modern windows we have referred to; others have been placed in the nave to the memory of officers who fell in the Punjab and Crimea. New windows have been recently inserted by Mrs. George Morrison in memory of her husband, late High Sheriff of Wilts, Chancellor Swayne, Mrs. F. E. Marsh, William Douglas, Esq., S. Read, Esq., and the Wiltshire Regiment; and also windows in memory of H.R.H. the Duke of

Albany, Archdeacon Huxtable, Sir George Arney, and W. M. Coales, Esq., M.D.

One of the south choir aisle windows, in memory of Captain Townsend, was designed by Mr. Burne Jones and Mr. W. Morris, as one of a series of six, to illustrate angels ministering and praising. A very fine window in the same aisle was erected to the memory of the Countess of Radnor by her children, in 1880; it is executed by Mr. Powell, from Mr. H. Holliday's designs. The four Marys, with Sarah, Hannah, Ruth and Esther, are the principal subjects, with most appropriate decorations and emblems.

Among the principal modern monuments, is that to Bishop Hamilton, in the south aisle, one of the last designed by Sir Gilbert Scott. The recumbent marble figure of the Bishop was executed by the Hon. and Rev. B. P. Bouverie. The fine early English canopy is designed in harmony with many features in the cathedral. A brass in the large north transept commemorates John Britton, the antiquary and writer on cathedrals, who died in 1857. There are numerous other interesting modern monuments and memorials.

Handsome screens of oak panelling have been placed inside the north and two smaller western doors.

In the tower is a clock with quarter chimes presented by the Wiltshire Regiment in memory of the officers and men who died in India and at Aden.

We are indebted for the following additional historical notes to A. R. Malden, Esq., of Salisbury:—

In a note in the Statute Book of Salisbury Cathedral, in the appendix to the Statutes of Bishop Roger de Mortival (fol. xxxiib.) there is a statement that "the church of Sarum was commenced building in the time of King Richard, and continued through the reigns of three kings, and was completed on the 25th of March (3 Cal. Apr.), in the year 1266."

(P. 7, *Notes* 2.) There is a note to the name of Bishop R. Poore in the Bishop's copy of the Cathedral Statutes, which states that he was "sepult: apud Tarrant." Robert de Graystones (consecrated Bishop of Durham 1333, though he never took possession) makes the same statement. The monument attributed to him, mentioned above (pp. 7, 31), is believed by Canon Rich-Jones to be that of Bishop



CANTERBURY CATHEDRAL.

CANTERBURY, the see of an archbishop, primate of all England and metropolitan, was the first established seat of episcopal power in Britain. Augustine, styled the apostle of the English, and the first Archbishop of Canterbury, was originally a monk in the convent of St. Andrew, at Rome, where he was educated under Pope Gregory, who undertook the conversion of the inhabitants of Britain. Soon after his consecration, that pope sent, A.D. 597, about forty monks as missionaries to this island, with Augustine at their head.

Christianity was not, even at this period, unknown in Britain, notwithstanding it had been much persecuted by the Saxons, and there were other circumstances highly in favour of the success of the mission. Ethelbert, the fifth king of Kent,¹ who embraced Christianity, and was baptized by Augustine, was united to Bertha, daughter of Charibert King of France, a Christian princess, who had stipulated for the free exercise of her religion in her marriage contract. The queen, sincere in her principles, was earnest in persuading Ethelbert to give Augustine and his followers a hospitable reception. He afterwards granted the city of Canterbury with its dependencies to Augustine, who had been invested with archiepiscopal dignity by Pope Gregory: the church of Canterbury was then made Cathedral, and dedicated to the name of Christ.²

Pope Gregory, surnamed the Great, at St. Augustine's request, afterwards sent over more missionaries, and directed him to constitute a bishop of York, who might have other subordinate

The kingdom of Kent, founded by Hengist, A.D. 455, contained the whole county.

² The religious, in this kingdom, as well bishops as others, held their possessions by Frank almoigne, or free alms, to them and their successors for ever. By this tenure by divine service almost all the ancient monasteries held their lands; and by the same, the deans and chapters, and other ecclesiastical foundations hold their estates at this day; Frank almoigne being excepted in the statute of King Charles II. for abolishing tenures.

bishops, but in such a manner that Augustine of Canterbury should be metropolitan of all England. Augustine died in the year 604, at Canterbury, and was buried in the churchyard of a monastery called after his name, the Cathedral not being then finished; but after the consecration of that church his body was taken up and deposited within the northern porch, where it lay until the year 1091, when it was removed and placed in the church. Honorius, the fifth Archbishop of Canterbury, is said to have divided his province into parishes in the year 636; the earliest ecclesiastical division being that of a diocese, or circuit, of a bishop's jurisdiction.

Trithona, his successor, was the first English archbishop appointed to the see; his learning and piety are much extolled, and he received the honorary surname of *Deus Dedit*.

The Cathedral Church, which had suffered from the effects of a Danish invasion, and become unfit for the performance of divine service, was repaired by Archbishop Odo in the year 938; but in 1011 a numerous fleet anchored in Sandwich harbour, and Canterbury was destroyed by the rapacious Danes. The church was burned with the exception of the outer walls, and remained in a ruinous and neglected state till order was restored to the kingdom by Canute's accession to the throne in 1017, when the Cathedral was once more repaired.

Archbishop Livingus and his successor Ethelnoth received the most liberal encouragement under Canute, and the records of the times mention many valuable presents bestowed by the king upon the church; amongst others his golden crown, which was preserved at Canterbury until the Reformation. The Cathedral Church suffered by fire about the year 1067; and when Lanfranc, Abbot of Caen, was appointed Archbishop of Canterbury and primate of England by King William the Conqueror, he found the edifice in a ruinous state. Lanfranc, who was an architect as well as a prelate, pulled down the greater part of the building, and began its re-erection with arches of a bolder sweep, and columns of more elegant proportions.

This work was carried on under the direction of Prior Conrad, and during the prelacy of Anselm, successor to Archbishop Lanfranc. The taste and ability of the architects appear to have excited the wonder of their contemporaries. "Nothing similar,"

according to William of Malmesbury, "was to be found in England, either for the brilliancy of the painted windows, the splendour of the marble pavement, or the pictured roof which attracted the eyes of beholders." The Cathedral was dedicated to Jesus Christ by Archbishop Radulfus, A.D. 1114, and is ably described by Gervase, a monk of Christ's-church.³ In describing the choir, which was more immediately the work of Prior Conrad, Gervase gives the details of magnificence, which was reported to King Henry as an example of profusion, and a waste of his liberal donations. The king's reply is tinctured with the unbounded veneration for the church which characterized that age. "If those treasures have contributed to the increase and glory of the house of God, blessed be the Lord that he has inspired me with the will to grant them, and that he has bestowed such grace upon my reign, that I am permitted to behold the increasing prosperity of my holy mother the church."

After the murder of Archbishop Becket, 28th Dec., 1170, the Cathedral Church was desecrated for one year, during which time divine service was not performed: the bells were fastened, the pavement turned up, the hangings and pictures removed, and dirt suffered to accumulate within the walls. The re-consecration of the church, after so memorable an event, led the way to an influx of benefactions and honours, strongly characteristic of the superstition of the age, and of the influence of the priests. The recorded lists of treasures which flowed in upon the death of the martyr in the cause of church dominion are admirable testimonies of its fame.

On the 5th September, 1174, the choir and other parts of the church were consumed by fire. The whole east end of the Cathedral was rebuilt between the years 1175 and 1184, under the direction of William of Sens, and of another architect of the name of William.⁴

After the death of Archbishop Hubert Walter, the animosity between the king and the convent of Christ's-church greatly increased. The Pope taking advantage of this division, gave directions to the monks to elect Cardinal Stephen Langton as

³ He wrote a history of the Archbishops of Canterbury from St. Augustine to Archbishop Hubert Walter, who died in 1205. See *Hist. Anglican Script.* 10.

⁴ This architect was an Englishman, the first of whom anything is known.

archbishop, without the customary royal license. The enraged monarch expelled the monks, who took refuge in Flemish convents, while the monks of St. Augustine's obtained possession of the convent and church. This finally led to passing a sentence of interdict upon the country, excommunication and despotism followed, and the king having neither fortitude to withstand nor ability to avert the storm, was compelled to an abject and pusillanimous submission to the court of Rome. These dissensions operated to prevent any improvement which might have been carried on in the structure of the metropolitan Cathedral. The erection of the Trinity Chapel and circular tower adjoining, for the reception of Archbishop Becket's reliques, engrossed the care and attention of the guardians of the church at this very period.

A costly shrine having been prepared for the canonized martyr, Saint Thomas of Canterbury, in the centre of the Trinity Chapel, the translation of his remains from his tomb in the crypt took place on the 7th July, 1220. This ceremony was graced by the presence of King Henry III., Pandulf, the pope's legate, Archbishop Cardinal Langton, the Archbishop of Rheims, and other prelates. The expense attending this ceremony was immense, the archbishop having provided refreshments, with provender for horses, along the road from London, for all who chose to attend. Conduits were dispersed about the city of Canterbury, which ran with wine, and nothing was wanting to give full effect to this triumph of priestly power. The upper part of Becket's skull, which had been severed by his murderers, was preserved by itself on an altar highly decorated, at the eastern extremity of the church, in the tower now called Becket's Crown. The festival of the Translation of St. Thomas became an anniversary of the highest splendour, attended by a grand display of the riches and greatness of the convent.⁵

A striking example of improvement in architecture is afforded by the east end of the Cathedral Church as it was rebuilt about the year 1180. "It is," says Dr. Milner, "an incomparable advantage in forming a right idea of the rise of pointed architecture in England, that we are possessed of an accurate comparison made

⁵ It is to this festival we are indebted for one of the most celebrated poems in the English language, "The Canterbury Tales" of Chaucer.

by Gervase, an intelligent eye-witness, between the choir built by Archbishop Lanfranc, and the same parts rebuilt at the distance of about ninety years afterwards. The most remarkable points of difference which he mentions are, that the pillars of the new choir were of the same form and thickness with those of the old choir; but that they were twelve feet longer; that the former capitals were plain, while the latter were delicately carved; that there were no marble columns in Lanfranc's work, but an incredible number in that which succeeded it; that the stones which formed the ancient arches were cut with an axe, but those of the new arches with a chisel; that the vaulting of the aisles of the choir was formerly plain, but now pointed, with key-stones or bosses; that the old choir was covered with a flat ceiling, ornamentally painted,⁶ while the new one was elegantly arched, with hard stone for the ribs, and light tuff stone for the interstices; finally, that there was only one triforium, or gallery round the ancient choir, while there were two round the modern one. The present state of the east end of this Cathedral corresponds with the account of Gervase. We still see large well-proportioned columns crowned with elegant capitals, nearly of the Corinthian order. Upon the abacus of these capitals rest the bases of slender marble columns, which mix their heads with other marble columns supporting the arches of the principal triforium. From their united capitals branch out triple clusters, which at a proper height form into ribs to sustain the groining. The arches on both the upper stories and in the groining are highly pointed, as are those also on the basement story, which latter sweep round the eastern extremity to form the apsis. In short, twenty years before the close of the twelfth century there was not a member of Anglo-Saxon architecture to be seen in the whole chancel and choir of this church, excepting the main arches of the crypt, which were probably so constructed from an idea of their being firmer than pointed ones."⁷

The Cathedral, situated near the north-eastern extremity of the city, was in early times surrounded by an embattled wall, said to have been raised by Archbishop Lanfranc, and which enclosed the

⁶ As is now the case at St. Alban s.

⁷ Milner's Treatise on the Ecclesiastical Architecture of England during the Middle Ages, p. 95.

whole precincts of the church; amongst the many venerable and beautiful remains of architecture which this city contains, the precincts are far from being the least interesting. This boundary included three courts; the court of the church, the court of the convent, and the court of the archbishop. Part of the walls, which extended about three-quarters of a mile, yet remain, as also two of the gate-houses; Christ's-church gate, rebuilt in 1517, and the gatehouse of the priory, called *Porta Curia*, which is of Anglo-Norman architecture.

During the prelacy of Archbishop Peckham and his three successors, many additions were made to the Cathedral under the direction of Prior Eastry; the choir screen is said to have been erected by him: its sculpture is particularly fine. He is also reported to have repaired the choir, and to have enriched it with carvings. He was prior of Christ's-church from the year 1285 to 1331. The revenues of the convent and church of a permanent nature, arising from the rich donations of land and other property it had received, were then very considerable; although from that period the donations to the church began visibly to decrease, and even Becket's shrine had almost gathered in its harvest. Many of the offices adjacent to the Cathedral were either constructed or enlarged during the time of the prelates, from Archbishop Reynolds, lord chancellor and lord treasurer, in 1313, to Archbishop Sudbury, who was advanced to the see in 1375.

In 1376 a great alteration was commenced by rebuilding the western transept; and under the direction of Archbishop Sudbury the nave of the church was pulled down in order to be rebuilt in the pointed style of architecture which then prevailed. The archbishop fell in an insurrection which happened in the early part of the reign of Richard II., and the work devolved upon his successor, Archbishop Courtenay, and was continued by Archbishops Arundel and Chicheley, under the superintendence of Prior Chिलден, who presided over the convent, and directed the works, for twenty years, and died in 1411.

Prior Molash, about the year 1430, furnished a large bell named Dunstan, to be hung in the tower recently erected at the south-western angle of the church, whence it obtained the name of Dunstan's Tower. Archbishop Arundel had previously raised a



Drawn by J. Archer

Engraved by D. W. Mes

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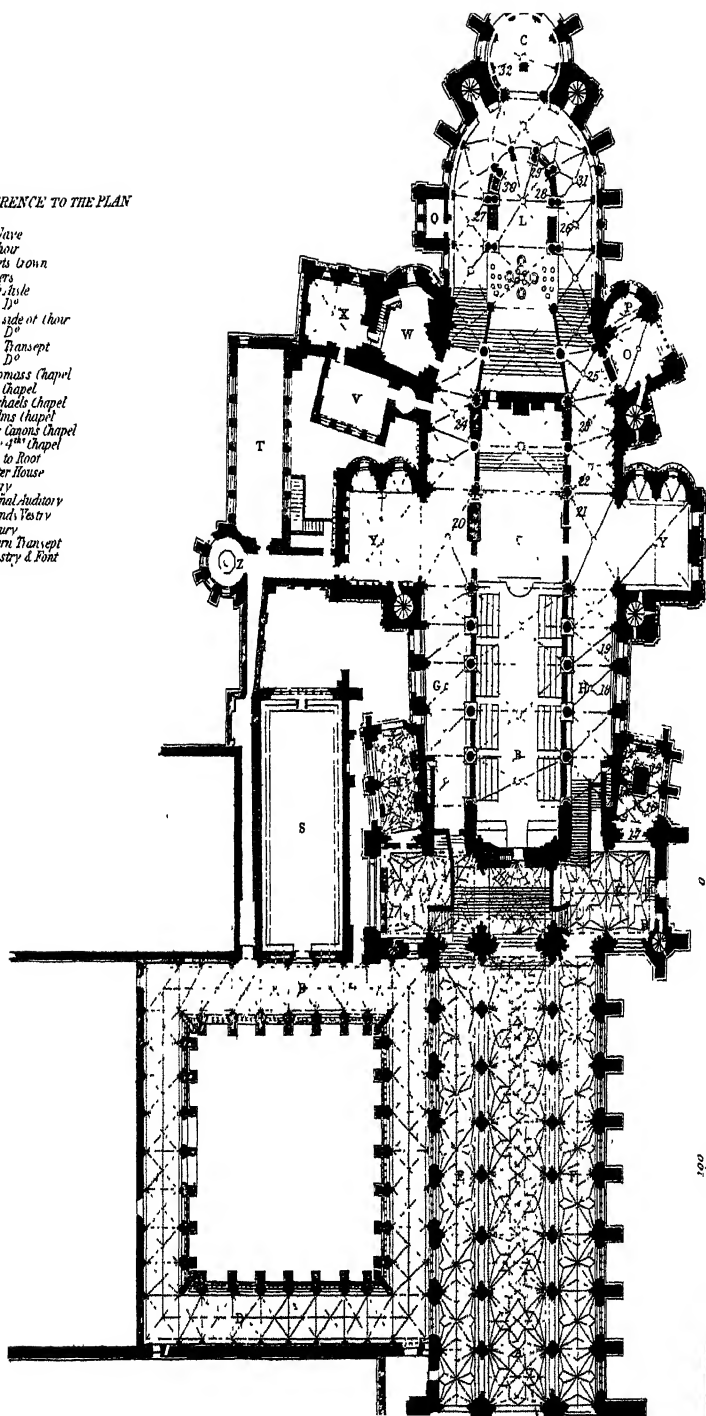
VIEW FROM TRINITY CHAPEL, LOOKING WEST

REFERENCE TO THE PLAN

The Nave
The Choir
Beckets Crown
Cloisters
North Isle
South Isle
North side of Choir
South D^o
North Transept
South D^o
St Thomas Chapel
Lady Chapel
St Richard's Chapel
Anselm's Chapel
Minor Canons Chapel
Henry 4th Chapel
Stairs to Roof
Chapter House
Library
External Auditory
Prebend's Vestry
Treasury
Eastern Transept
Baptistry & Font

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100
Scale of Feet



spire on the north-western tower, and placed five bells within its walls. The tower afterwards bore the name of Arundel's Steeple.*

In the time of Prior Goldstone, who attained his elevation in 1449, the chapel of the Virgin Mary, now called the Dean's Chapel, was erected. He also completed the south-western tower of the church, which had been commenced by Archbishop Chicheley. Prior Selling, created in 1472, contributed greatly towards the embellishment of the building: he glazed the southern walk of the cloisters, and caused it to be painted with carols, or scripture texts.⁹ The rebuilding of the magnificent central tower, called the Angel Steeple,¹⁰ and afterwards Bell Harry tower, was undertaken by Prior Selling, in order that it might harmonize with the proportions of the recent erections. The tower was completed by his successor, the second prior Goldstone; and Cardinal Archbishop Morton, who had studied architecture as a liberal accomplishment, contributed largely to the work. Thomas Goldstone, who was prior of Christ's-church from 1494 till 1517, enriched the chapel of the Virgin Mary in the crypt, and furnished the design for the beautiful gate at the principal entrance to the close, which he nearly finished. He also gave costly hangings to adorn the choir.¹¹

The choir and all the eastern end of the church appears at this time to have been hung with tapestry, superbly embroidered, particularly on high festivals. Describing St. Thomas's shrine, Erasmus says, "a coffin of wood which covered a coffin of gold was drawn up by ropes, and then an invaluable treasure was discovered: gold was the meanest thing to be seen there; all shone and glittered with the rarest and most precious jewels of an extraordinary size, some were larger than the egg of a goose; when this sight was shown, the prior with a wand touched every

* In the prints by Hollar and others, which illustrate the early histories of this Cathedral, the ancient campanile, or bell tower, at the north-western angle, is represented as crowned with a lofty spire. It was, however, taken down about the year 1704 and the whole tower has since been rebuilt.

⁹ The cloisters of St. Alban's were about the same time also glazed, the pictures on the glass representing a series of scriptural subjects, with verses attached.

¹⁰ "This tower," says Gervase, who described the Cathedral as built by Lanfranc, "is placed in the middle of the church, on the top pinnacle of which stands a gilded cherubim;" hence the appellation of the Angel Steeple.

¹¹ Part of which now decorate the Cathedral Church of Aix, in Provence, on high festivals.

jewel, telling the name, the value, and the donor of it." The stately pomp with which the feasts and solemnities of the archiepiscopal office were conducted was never more strikingly exemplified than at the enthronization feast of William Warham, in March, 1503, who was installed with very great solemnity, the Duke of Buckingham officiating as steward on the occasion. Archbishop Warham was Lord Chancellor for the first seven years of the reign of Henry VII.; but was made to feel the encroachments of Wolsey, then Archbishop of York, on the dignity of his see. One memorable difference between these archbishops arose from Wolsey's having a cross carried before him in the presence of Warham, and even in the province of Canterbury, contrary to ancient custom, which was that the cross of the see of York should not be advanced in the same place with the cross of Canterbury, in acknowledgment of the superiority of the metropolitan see.

In the year 1536 King Henry VIII. prohibited all high festivals of the Church between the 1st of July and the 29th of September, under a plea that the people were induced to neglect the harvest in order to attend them. This prohibition necessarily included the festival of the translation of St. Thomas, the period of the grand display of this convent's riches, and its anniversary of the highest solemnity. The patron saint was also ordered to be no longer commemorated in any manner, and the 7th of July to be considered in the church service as only an ordinary day; Archbishop Cranmer giving his support to the royal authority by supping publicly on flesh on the eve of the festival of Becket's translation, which was formerly observed as a solemn fast. In the following year the king issued an injunction, setting forth that Archbishop Becket, having been a traitor to his prince, was not to be esteemed or called a saint; that his images and pictures should be cast out of all churches throughout the realm; that his name should be razed out of all books, &c., on pain of imprisonment at his grace's pleasure. The destruction of his magnificent shrine immediately followed, and its treasures were appropriated to the king's use. The dissolution of the monastery of Christ's-church was finally effected on the 30th of March 1539; but most of its members were intended to be provided for in the new establishment of a collegiate church,

consisting of a dean and twelve canons, with other subordinate officers, having the same privileges as the convent. To this body the Cathedral was granted, together with all its buildings and gardens; the King reserving to himself the cellarer's hall and lodgings, westward of the cloister.

Queen Mary, zealous for the honour of the church whose cause she espoused, presented an altar screen to the chapter, which was erected in front of the Trinity Chapel, enclosing the choir. In the time of Queen Elizabeth persecution compelled many Flemish protestants to seek refuge in England, numbers of whom settled in the city of Canterbury. These were accommodated with the undercroft, or crypt, of the Cathedral, for the performance of divine service in their own language, according to their own forms.

Honoured and enriched by the gifts of pious benefactors, this venerable structure was at length doomed, in its turn, to suffer from the assaults of an infuriated populace, in those times when

Dark fanaticism rent
Altar, screen, and ornament.

In the year 1643, in consequence of an order of parliament, Richard Culmer, M.A., a minister of God's word, but commonly called Blue Dick, headed a band of enthusiasts, who undertook to purify the Cathedral Church. They went to work on the great painted window of the northern transept, which had been presented to the church by King Edward IV. In this window, it is stated, there were pictures of God the Father, Christ, and his twelve Apostles, besides large pictures of the blessed Virgin Mary in seven glorious appearances, figures of St. George, the patron of England, and other saints. Here also was represented, in full proportion, Archbishop Becket in his pontificals. The demolition of this figure of the cathedral saint and martyr was termed "rattling down proud Becket's glassy bones." But the destroyers, zealous in defacing whatever they found relating to St. Thomas of Canterbury and the Virgin Mary, spared the beautiful memorials of King Edward IV. and his family, which yet remain in the same window. The effect of this very fine specimen of art, even under its present

dilapidations, is most admirable ; the details, delicately wrought, are calculated to bear even the closest examination.

At the same period the font, which was enriched with sculpture, and had been presented to the church by that munificent prelate, John Warner, Bishop of Rochester, and founder of Bromley College, was broken to pieces. Various engraved brasses and other ornaments were, at the same time, torn from the tombs, and the nave or body of the church was converted into a barrack for military.

After the Restoration of Charles II. the Cathedral was repaired, and new stalls were erected in the choir for the dean and prebendaries of the church, besides other requisites for the performance of divine service in a suitable manner. The stalls were constructed in the prevailing Italian taste, and were not in accordance with the general character of the architecture of the church. The stalls of the monks, with other ancient seats remaining in the choir, were taken down by order of the chapter in 1704, and were replaced by new ones ; at the same time an archiepiscopal throne was given to the church by Archbishop Tenison. On the enrichments of the panelling, Gibbons, the celebrated carver, appears to have been employed.

In the year 1729 a Corinthian altar screen was substituted for that which had been presented by Queen Mary, and about the same time the chancel was paved with black and white marble ; but the expense of both was defrayed, not by the prebendaries, but by legacies bequeathed for the purpose.

At the time of the extensive reparations of the Cathedral Church by Prior Goldstone, in the reign of Henry VIII., the exterior of the easternmost part, called Becket's Crown, had been intended to be altered, upon a plan corresponding with other improvements of the edifice, and was probably meant to have been surmounted by pinnacles. The progress of the work being suspended by circumstances attending the reformation of religion, it remained in an unfinished state till the year 1748, when Captain Humphrey Pudner contributed largely towards its completion, and the chapter have the credit, in expending the money bequeathed to them, of giving this part of the church something like a finished aspect.

Time had now begun to show the mark of his resistless power upon the exterior of the Cathedral ; the western transept, the

northern side of the nave, with the arcade of the cloister, showed the perishable nature of the materials employed in their construction. Partial restorations have been made, and have been generally executed with reference to the character of the original design; instances of which may be mentioned as existing in the front of St. Anselm's Chapel, the gable of the eastern transept, the pinnacles surmounting the buttresses of the nave, and in various other parts; all of which are surpassed by the north-western tower of the church rebuilt from the ground; the first stone of this important structure was laid on 3rd September, 1832.

In every view of the city the Cathedral rises with magnificence; but on a near approach there is a great want of that space which is absolutely necessary to give due effect to a building of such magnitude, though much has been done to remedy this by the demolition of numerous houses, which formerly stood in the precincts. The Cathedral, although of less elevation than that of York, is perhaps more pleasing altogether, in consequence of its unrivalled central tower, 234 feet high and 35 feet in diameter. The tower, having two series of windows of most elegant design, is no higher to the platform than that of York Cathedral, but is greatly superior, owing to its beautiful proportions. The Cathedral of Canterbury is built in form of a cross, with a semicircular apsis, or eastern end; the total exterior length is 545 feet by 156 feet in breadth, taking its dimension at the eastern transept. The circular chapel on the east, called Becket's Crown, is a unique example in the plan of this church.

The northern side of the Cathedral, from the earliest time, appears to have been closely enveloped by monastic offices, chief of which was the infirmary (pp. 60, 61). The entrances into the Cathedral are of various antiquity, of which that leading from the cloisters into the martyrdom is the most distinguished by ornament, and was probably constructed by Prior Henry Eastry, in the reign of Edward I. This was the doorway by which the Archbishop formerly entered the church from the palace, excepting on occasions of peculiar solemnity.

From the martyrdom is a descent to the undercroft or crypt, one of the most interesting parts of the church; it is of greater extent, and more lofty than any other in England. The extreme

internal length of this curious and most beautiful structure is 230 feet from the western to the eastern end, and its breadth at the transept is 130 feet;¹² this also is cruciform in plan, and the principal part, 83 feet six inches from wall to wall, is divided into a nave and aisles by lines of short massive pillars supporting low arches upon the same plan as, and forming a support to, the choir above.¹³ From the western extremity to the distance of 150 feet eastward is the oldest part of the crypt, but upon the subject of its precise date antiquaries do not at all agree. Its erection is with some propriety ascribed to Archbishop Lanfranc. The eastern part of the crypt under the Trinity Chapel is constructed with pointed arches, and the pillars vary in some degree from those more westward. The ancient capitals to the short and rudely formed pillars are enriched with fantastic devices, but it would be difficult to conjecture what these sculptures, existing in their original perfection, are intended to typify. Part of the groining of the arches has been painted, and the whole crypt appears to have been illuminated by lamps suspended from iron rings which remain at the intersection of the groins.

The chief object of attraction formerly was the chapel of the Virgin Mary, or, as it was called, the chapel of our Lady Undercroft, situated beneath the high altar of the Cathedral, and enclosed on either side by open screen work. The present state of this chapel presents a strong contrast to its ancient splendour; the only decoration now remaining is on the vaultings, which have been of a bright blue colour, ornamented with small convex mirrors rayonnated with gilding, and interspersed with gilded quatrefoils. In the centre are painted the royal arms, and as many as forty shields are emblazoned on the lower part of the arches.¹⁴ The greater number appear to relate to the court of King Henry VI., but as there are many shields of antecedent and of subsequent date, it is probable that some alluded to earlier benefactors, and that

¹² Grimbold's crypt at Oxford, with which some points of similarity have been observed, is only 36 feet in length, by 20 feet 10 inches in breadth.

¹³ The formation of the Flemish Church in the undercroft occasioned the breaking open windows by which it is lighted; these, and the entrance in front of the eastern transept, have contributed to weaken the building.

¹⁴ These are, every one, particularly described in Willement's *Heraldic Notices of Canterbury Cathedral*.

additions were made at different periods, in compliment to the more eminent contributors at the shrine of the Virgin Mary. Simplicity and strength characterize the whole extent of the undercroft, but the piety of individuals has caused the introduction of several richly-ornamented monuments. Leland, an antiquary of the sixteenth century, states that there were no less than ten archbishops of Canterbury buried in the crypt; some large marble slabs with indications of mitred figures yet remain, but no engraved effigies in brass are now to be found in any part of the Cathedral. Saint Dunstan, who died in the year 988, and of whom so many legendary stories are reported, is said to have been buried in the crypt of this church, and it is certain that a tomb of great height was erected to his memory at the western end, but was demolished at the Reformation.¹⁵

Archbishop Becket, who was murdered in the church in 1170, was also buried in the crypt. He was canonized two years after his death, and in 1221 his body was removed to a rich shrine at the eastern end of the church.¹⁶ The screen of the chapel in the crypt which originally contained his remains, is executed in a style of superior excellence. A defaced monument in the crypt, of Isabel, Countess of Athol, the daughter of Richard de Chilham, who died at Chilham Castle, in 1292, is the most ancient tomb of a lay person within the walls of this Cathedral.

The southern transept of the crypt was formerly a Chantry Chapel, founded by Edward, Prince of Wales, in 1363, who endowed it with the manor of Vauxhall, near London; the whole surface of the vaulting of this chapel is covered with intersecting ribs.

Joan, Lady Mohun, who died in 1395, is buried in the undercroft; her tomb, near the eastern end of the great crypt, contains

¹⁵ The offerings at the shrine of St. Dunstan tempted the monks of Glastonbury to assert that they were in possession of his relics, which had been translated thither from Canterbury in the year 1012. Archbishop Warham caused his tomb to be opened April 20th, 1508, when a leaden coffin was found, and a small plate on the breast of the body contained in it, inscribed, *Hic Requiescit Sanctus Dunstanus Archiepiscopus.*—*Gostling's Walk*, p. 273; on the authority of Somner, an antiquary of high character. The archbishop then sent letters to the abbot and monks of Glastonbury, strictly charging them to desist from their pretensions.

¹⁶ Two large volumes containing an account of the miracles wrought at his tomb were kept in the church.

her effigies under a canopy, and is said to have been constructed during her lifetime.¹⁷

One of the arches on the southern side of the Lady Chapel in the undercroft is occupied by a monument of Archbishop Cardinal Morton, who died in the year 1500. The semicircular sweep of the Anglo-Norman arch is enriched with canopied figures of saints, having also an inner moulding charged with his own device, the royal badges of the house of Tudor, and the Cardinal's hat. The effigies of the archbishop rest on an altar-tomb beneath this superb canopy; the whole is much mutilated. St. John the Baptist's Chapel, erected by Archbishop Cuthbert, is now opened up. That part of the crypt or undercroft which extends under the Trinity Chapel has eight large double columns and two slender pillars in the middle, some of the arches in this part are semicircular, and others pointed; there is also at the extreme eastern end another crypt under Becket's Crown.

Christ's-church Gate, the principal avenue from the city to the precincts of the Cathedral, was erected in the early part of the reign of Henry VIII., and is a singularly fine specimen of enriched Tudor architecture. The spandrils of both the large and small arches of the gatehouse are charged with the arms of Cardinal Morton, of Archbishop Warham, and of the Priory of Christ's-church: on the bosses of the vaulting to the archways are sculptured the badges of Priors Goldstone and Goldwell, and the arms of Wolsey, Archbishop of York. The massive wooden gates are also carved with the arms of the see of Canterbury impaling those of Archbishop Juxon on one side, and with the arms of the deanery of Canterbury on the other; above the arches is an inscription, still legible, denoting the exact period of its erection:

Hoc opus constructum est anno domini millesimo quingentesimo decimo septimo.

Above the inscription is a succession of compartments, containing shields of the Royal arms, and of those of several of the nobility

¹⁷ On the verge of the slab was inscribed, *Pour Dieu priez par lame de Jehane Burmashe que fut Dame de Mohun*. It is now almost obliterated as well as the arms which were painted in various parts.

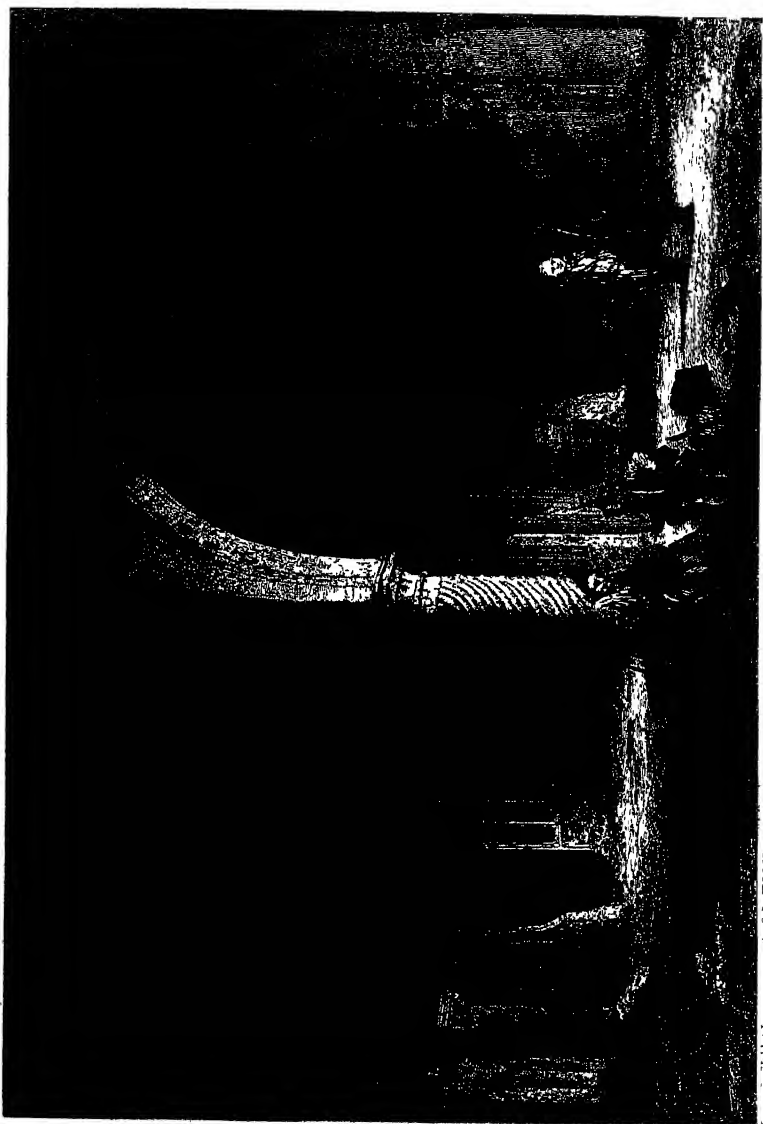


Fig. 1. The person is standing in a dark, industrial or underground setting. The image is oriented horizontally on the page.



and gentry of this county, thirteen in number. The whole front of this gatehouse is highly enriched with ornaments elaborately wrought in stone, but is much defaced.

The western front of the Cathedral Church is the work of Prior Chillenden, a skilful architect, in the reign of Richard II., who superintended the rebuilding of the nave, under Archbishops Arundel and Chicheley; the entrance on this front bears some resemblance to the great porch of Westminster Hall, which was erected at the same period. The very ancient campanile or bell tower, on the northern side,¹⁸ has been since replaced by a magnificent tower, corresponding with that erected at the expense of Archbishop Chicheley, on the southern side.

The bold graduated buttresses of the Chicheley tower are of very graceful proportion; the building, 130 feet in height, is surmounted by an embattled roof, and pinnacles rising nearly 20 feet above the parapet. The southern side of the nave is buttressed, and well lighted by eight lofty windows, having a similar number of openings in the clerestory between flying buttresses and pinnacles. At the base of this tower is the grand southern porch, a singular instance of such a position in cathedral architecture. The ceiling of this porch is ornamented by intersecting ribs handsomely disposed, and at each intersection is sculptured a shield of arms. The arms of Archbishop Chicheley being introduced, confines the period of its erection between the years 1413 and 1443, during which time he held this see; and from the other arms its date is decidedly fixed to about the year 1422. At the angles of the porch are grotesque water spouts.

The lower parts of both the western towers are open to the nave and aisles, and the ceilings of both are enriched with tracery. The great western window is filled with painted glass, chiefly figures of apostles and kings. The nave of the church is formed

¹⁸ Known as Lanfranc's, although of earlier date, and was also called the Arundel Tower. This magnificent tower is particularly described in "A Treatise on Construction in Norman Architecture," written, it is believed, by Mr. Buckler, and printed in the Gentleman's Magazine for January and October, 1833. Canterbury (says the intelligent author) is still rich in the treasures of ancient architecture. But the destruction of its noblest and most interesting specimens, the Arundel tower, and a splendid relic of St. Augustine's monastery, has severed the chain of illustration belonging to the records of its architectural history.

by a series of clustered pillars on each side, supporting pointed arches, above which are the clerestory windows, rendering it very light; the aisles are comparatively narrow. The shields of arms sculptured on the intersections of the vaulting ribs are evidently of the time of King Richard II., but those on the ceiling under the great central tower were put up at the latter end of King Henry VIIIth's reign. The heraldic embellishments were carefully attended to in the restoration of the Cathedral, under the taste of a late dean, the Honourable and Very Reverend Hugh Percy, D.D. The undertaking embraced substantial repair in the most important points. Seven of the shields on the bosses of the nave were found to be totally defaced; on these were sculptured armorial bearings appertaining to the present dignitaries of the church; amongst these are the arms of Dean Andrews, under whom the restoration was commenced.¹⁹

Attached to the easternmost pillars of the nave are ornamented braces constructed by Prior Goldstone, to strengthen the angles of the central tower; they are pierced with quatrefoils, and bear the motto of the Prior,—*Non nobis Domine sit nomini tuo da gloriam*. Cardinal Morton contributed largely towards its erection. A flight of several steps leads from the nave to the choir and to the aisles, where also are steps leading to the Trinity Chapel. The various flights of steps and the different levels of the nave and transept constitute a peculiar feature in the architecture of this Cathedral.

The choir screen, one of the most beautiful in the kingdom, was erected by Prior Henry Eastry. In niches on each side the arch of entrance are statues of the kings of England from John to King Richard II., in succession. One of these holds the model of a church in his hand. The organ, formerly in a gallery over this screen, was the same that was erected for the commemoration of Handel in Westminster Abbey Church in 1784.

The choir with its aisles is remarkable for the peculiar character of the architecture, and interesting from the circumstance of its erection having been described by a contemporary historian, Gervase, of Canterbury. The Anglo-Norman imitations of Corinthian columns in the choir, and the pointed arches, are the earliest

¹⁹ Willement's *Heraldic Notices*, p. 85.

and most curious instances of the kind in the kingdom. In dimension the choir is 150 feet by 40 feet. The introduction of pointed arches, at the eastern end of the Trinity Chapel, appears, at first view, to have been intended principally to give to a narrow division of the colonnade the same height of arch as to a wider one, so as to preserve a uniformity in the line of columns; but as the choir contains both semicircular and pointed arches at various divisions on each side of the building, it is concluded, that at the period of its erection the architects were on the eve of bringing into general use a new style with pointed arches, but could not at once resign the semicircular arch, which had been so long considered as perfection in architecture. Between the architraves springing from the columns of the first story, rises a slender pillar, uniting with those forming the triforium, or gallery, on the second story, the arches of which take the pointed sweep. From the capitals of these pillars spring the ribs of the groins, on the third story, in which is another gallery, with pointed arches; these at the extremity, on either side, at the termination of the apsis, taking an extraordinary sweep at their springing from the pillars.²⁰

The Trinity Chapel, situated eastward of the choir, may be regarded as one of the most singular architectural curiosities in England. The device of using double columns in this part of the building seems to have originated in a view to preserve lightness and gain additional strength. The foliage of the capitals of these double columns is sculptured with much taste and ability, and very ingeniously varied. The triforia are here continued, but owing to the contracted distance of the columns, the lower arches are exceedingly acute: the ornamental mouldings are principally the chevron and billet.²¹

The windows of this chapel, of painted glass, are interesting from their antiquity, and from the extreme brilliancy of the colours; but they are so complicated in their design, that considerable time would be employed in the investigation and description of them.²² They consist of a variety of circles and squares, each containing

²⁰ Carter's *Ancient Architecture of England*, p. 32.

²¹ Woolnoth's *History and Description of Canterbury Cathedral*, p. 71.

²² Gostling, in his "Walk in and about the City of Canterbury," explains many of the subjects by means of a diagram, p. 190; and a further elucidation will be found in Batteley's edition of Somner's "*Antiquities of Canterbury*," 1703.

an historical subject, chiefly from the Old Testament; but the passion of Saint Thomas of Canterbury, with the legend of his miracles, is said to form a part. Richly ornamented borders, composed of the same brilliant colours, are so interwoven with the pieces of history, that the appearance of the whole, although extremely splendid, is confused. Labels with a name, or circumstance, inscribed, denote the particular subject; as over a walled castle is to be observed BABILONE: but, from the great height of the windows, and the size of the letters being small, are not sufficiently legible to develope the chain of history intended to be conveyed by their means. These windows present some of the finest specimens of the early state of the art of painting on glass in the kingdom, having been probably executed in the reign of Henry III.; they are chiefly composed of what is termed pot-metal, glass stained in the manufactory, the outlines and shadows being formed by the lead divisions, and the faces only painted.²³ The windows on the southern side of the chapel, and in the aisle of the choir on the same side, have been mutilated, and are nearly all plain glass: but those on the northern side having been better protected externally by the contiguous buildings, have suffered much less from wanton destruction. In the Trinity Chapel is a tessellated pavement, the only indication of the shrine of St. Thomas-à-Becket; there are also some very curious large tiles, with figures, representing the signs of the zodiac, rudely designed, and of very early execution. On the northern side of Trinity Chapel is a chantry, erected for the purpose of containing an altar, at which mass might be said, for the repose of the souls of Henry IV. and his queen: it is a beautiful little structure, vaulted and lighted by two windows. The extreme eastern end of the Cathedral Church is formed by a circular chapel, called Becket's Crown. The same style of architecture is here preserved in the triforia, but the supporting columns are converted into slender clusters, attached to the wall between semicircular headed openings; the ribs of the ceiling, springing from these clustered pillars, meet in the centre in a sculptured boss. The walls of this chapel were formerly

²³ A re-arrangement of these curious windows, which would require additional glass, would very much improve the effect.

painted in fresco, part of which is to be seen, representing St. Christopher, over the monument of Cardinal Pole. Here is a marble chair, formerly used in the ceremony of the enthronization of the archbishops of Canterbury.²⁴

From the northern arch are entrances to the prebends' vestry, formerly the chapel of St. Andrew, the treasury, or deposit for reliques, and auditory. A passage from the eastern transept, on this side the church, leads to the baptistry; recesses in this transept formerly contained altars to St. Martin and St. Stephen. The situation of the baptistry militates against the idea of this being its original destination. Baptism, a ceremony of initiation, was customarily performed near the western entrance of churches and even in the porch. This building, which is octangular in its plan, was probably part of the prior's lodgings. The small windows are all filled with painted glass, exhibiting little mitred figures, with crosiers, etc., not anatomically correct in their proportions, the heads of all being somewhat too large. The old font, before mentioned, is here preserved, the broken fragments having been collected by Somner the antiquary, who carefully restored it, in the reign of Charles II. Eastward of the baptistry is the Cathedral library, erected on the site of the prior's chapel.

The northern transept is called the Martyrdom; and the precise spot, before the altar of St. Benedict, where St. Thomas-à-Becket was slain, is marked on a marble slab in the pavement. In the Martyrdom King Edward I. was married to Margaret of France by Archbishop Winchelsea, in the year 1299. In the great northern window of painted glass are figures, in the upper compartments, of prophets, apostles, and canonized bishops, in splendid costume; beneath are portraits of King Edward IV., Queen Elizabeth Widvile, Richard Duke of York, etc.: the background of the King's portrait is *per pale, murrey, and blue, semé of roses argent, rayonnated or*.²⁵ On the eastern side of the Martyrdom is our Lady's, or Jesus Chapel, but usually called the

²⁴ The archbishops are sometimes enthroned by proxy.

²⁵ The stone work, at the back of the stalls, in the southern aisle, was formerly painted in stripes of the same colours, and ornamented with the royal badge. Of this decoration a very careful drawing was made by Mr. William Deeble, about the year 1815. The whole is now obliterated.

Deans' Chapel, from its containing the monuments of several of the deans of Canterbury. The screen of open arches, surmounted by canopies, is a beautiful ornament. In this chapel are two windows towards the north, and one in the east, all of which are finely adorned with sculpture round the mouldings. The eastern window is surrounded by vine-leaves and grapes ; in it are several circles of stained glass, containing armorial badges of the Bouchier family, besides the quarries of glass which are ornamented with the Bouchier knot and the device of Woodstock. The mother of Archbishop Bouchier was the daughter and heiress of Thomas of Woodstock, Duke of Gloucester, and this badge appears to have been adopted in allusion to the archbishop's descent.

The cloisters of this Cathedral, differing from the usual arrangement, are situated on its northern side, having an enriched doorway leading from the Martyrdom. The ambulatory, 134 feet in dimension, is vaulted with a series of converging groins, having at the intersections of the ribs either bosses, composed of those beautiful varieties of foliage common in pointed architecture at an early period, or shields, sculptured with the arms of the benefactors to the church, in number eight hundred and eleven. These were originally emblazoned in their proper colours, and the whole, when perfect, must have produced an extraordinary splendid effect. The arms on these shields appear to have been selected in commemoration of King Henry IV., his family, the dignitaries of the church, the principal nobility, and those persons who, induced by their connection with the church, or county of Kent, had contributed towards the erection of this beautiful cloister, presenting an interesting memorial of the great and powerful landed proprietors of that period. The southern walk of the cloister, less likely to be intruded upon by the conventual attendants, was formerly appropriated to meditation and prayer, and was glazed by Prior Sellinge, who, in order to fix attention upon devout subjects, painted the walls with texts of scripture. The area of the cloister was used as a cemetery, and various monumental tablets are affixed to the walls.

The eastern walk of the cloister opens upon the chapter-house, a lofty apartment, ninety-two feet by thirty-seven feet in dimension, having on either side a continued series of pillars and arches, rising

from the stone seats, upon which the monks formerly sat in full chapter. At the eastern end is a throne, or enriched stall, for the prior. The erection of the chapter-house appears to have been in progress during the time that intervened from Prior Eastry to Prior Chillenden. At the eastern and western extremities are corresponding windows, bearing the name and arms of Chillenden; that on the west contains some remains of its original painted glass, in figures representing the orders of the hierarchy, inscribed *Cherubim, Seraphim, Angeli, Archangeli, Virtutes, Potestates, Dominationes*. On the northern side the surface of the upper wall is broken by four panelled arches, corresponding to windows opposite which give light. The ceiling forms an elegant vault, enriched with gilded ribs on a white ground, having roses, stars, and shields at the intersections. Here also are heraldic embellishments, at the points of the windows and on the ceiling, the last parts that were completed, and are of King Henry IVth's time. All the upper part of the chapter-house was the work of Chillenden, while the original stall-work, which surrounds the base, was the erection of his intelligent predecessor Prior Eastry. The floor of the room is formed chiefly of large monumental slabs of marble, stripped of their brasses, which were removed from the nave of the church.

The western transept on the southern side of the church contains St. Michael's Chapel, the ceiling of which has ribs enriched with gilding and heraldic ornaments referring to the Duke of Clarence and Earl of Somerset; it is supposed to have been erected in the time of Archbishop Sudbury. More eastward is another transept and St. Anselm's Chapel, having the lower part of the arch, which divides it from the southern aisle, filled up with the tomb of Archbishop Mepham.

There are monuments remaining in this church of the following archbishops of Canterbury, most of which are placed, either at the entrance to or around the choir, some in the southern aisle, and others on the north side. The tomb of Archbishop Theobald, who died in 1162, against the wall of the southern aisle of the Trinity Chapel, contains four quatrefoils, in each of which is a head in alto-relievo, said to represent the ecclesiastical preferments of

Theobald to the successive dignities of prior, abbot, archbishop, and legate.

The monument of Archbishop Hubert Walter, who died in the year 1207, fills a recess beneath a window in the southern aisle. The effigy of the prelate is very much mutilated. The tomb of Archbishop Cardinal Langton, who died in 1228, is singularly fixed in the wall of St. Michael's Chapel, and is marked with a sculptured cross on the top.

The monument of Archbishop Peckham, who died in 1292, against the northern wall of the Martyrdom, has an enriched canopy and ornamented basement; the effigy of the archbishop is of oak, and was most probably originally covered with metal.

The effigy of Archbishop Walter Reynolds fills a recess in a window of the southern aisle; it is defaced.

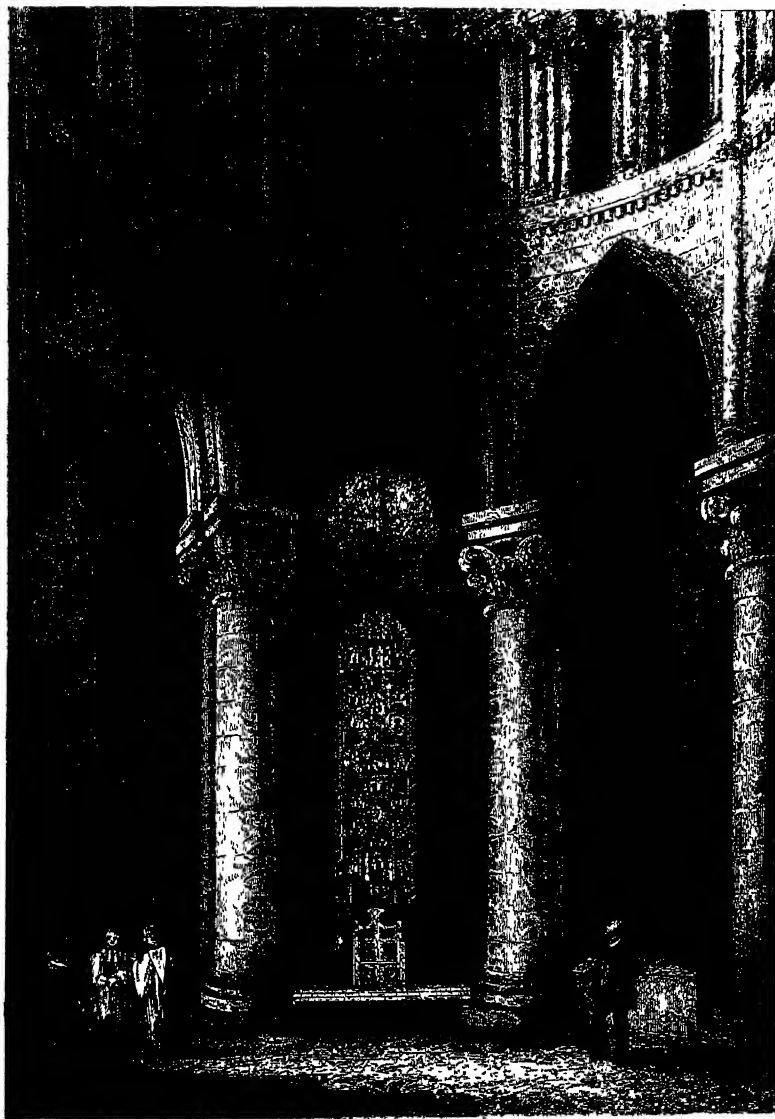
The monument of Archbishop Simon Mepham, who died in 1333, fills the arch of entrance to St. Anselm's Chapel in the southern aisle. In the quatrefoils of the canopy the four evangelists are curiously represented; both the screen and sarcophagus are designed with taste.

The canopied effigy of Archbishop Stratford, who died in 1341, lies on a tomb in the southern aisle, against the high altar of the church. Slender buttresses, crowned with pinnacles, divide the canopy into three principal arches, each again subdivided by two small buttresses into three florid canopies. The front of the sarcophagus is enriched with arches springing from clustered pillars and pedestals, formerly sustaining figures.

The monument of Archbishop Sudbury, who was beheaded in 1381, is in the northern aisle, nearly parallel with the altar; it bears no effigy, but is surmounted by a sumptuous canopy of very elegant architectural design, but now much mutilated.

The cenotaph of Archbishop Courtenay, who died in the year 1396, and was buried at Maidstone, is in the Trinity Chapel. It consists of an altar-tomb enriched on the sides with blank arches, upon which rests a figure of the archbishop with his hands raised in the attitude of prayer.

The monument of Archbishop Chicheley, founder of All Souls College, Oxford, who died in the year 1443, is in the northern aisle. It was erected during the lifetime of the prelate, and exhibits



Drawn by Hablot Browne

for Winkles Cathedral

Engraved by T. Winkles

CANTERBURY CATHEDRAL.

HICKET'S CROWN



his effigy robed in pontifical vestments, the minutiae of which, as the pall, ring, jewels, &c., are studiously expressed; the hands as usual are joined and elevated, and the pastoral staff lying between his right arm and body is surmounted by a cross patée. At his head are attendant angels, and at his feet two kneeling monks, with books open before them. The sides of the tomb, or table, are pierced with arches disclosing a cadaver. Over the tomb is a flat canopy resting on two piers, each having three faces and a double tier of niches, once containing figures of the twelve apostles. Most of the original figures were demolished at the time of the Reformation, and others have since been substituted. The comparatively modern cast of character in these figures has subtracted from the air of originality which graced this interesting record of departed greatness. The society of All Souls College this century with exemplary care, rescued this monument from a state of decay, and restored its pristine exuberancy of decoration.

The monument of Archbishop Kemp, who died in 1454, is placed in the southern aisle fronting the eastern transept; the tomb is without an effigy, but is surmounted by a rich and elaborate canopy of three arches, on the top of which is a cornice of angels standing, each between two shields.

One of the most chaste and elegant monuments in the church is that of Archbishop Bouchier, who died in 1486. It is in the northern aisle: the tomb is large, and of considerable height, adorned with niches and canopies. Over the tomb is an arch, the soffit of which is delicately enriched. The outer edge of the arch is sculptured with flowers and knots alternately, and the cornice with shields of arms and other decorations. The monument is crowned with an open screen of richly tabernacled niches, separated by open arches, and a cornice of foliage.

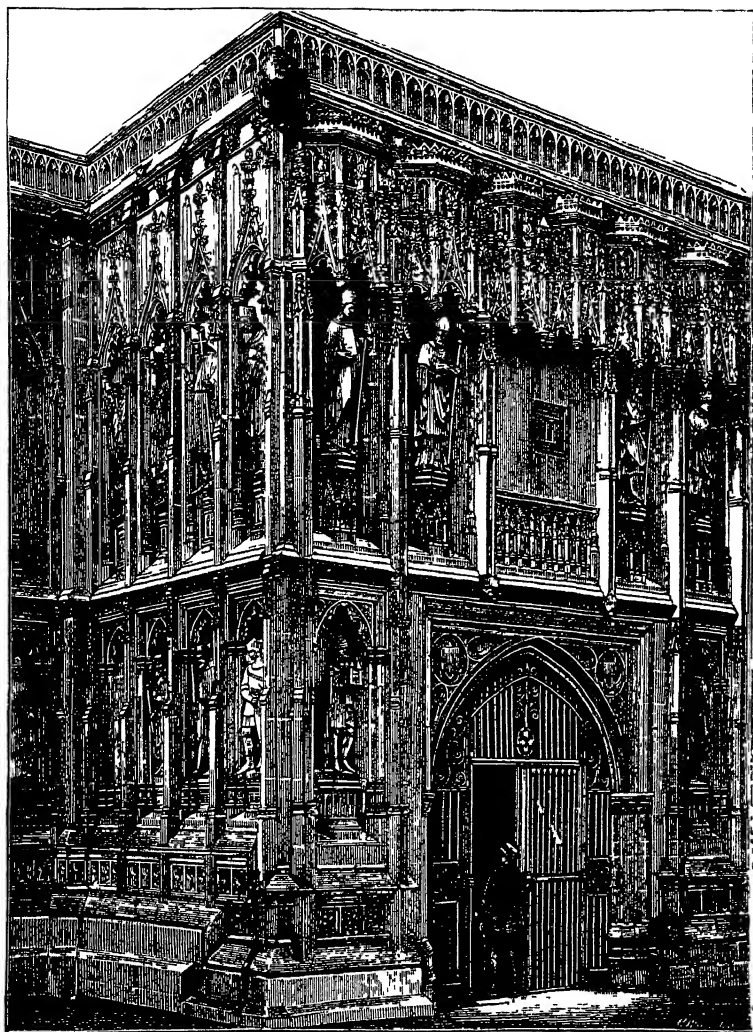
An open chantry in the northern transept, or *Martyrdom*, commemorates Archbishop Warham, who died in 1534. It contains an altar-tomb supporting an effigy, and is surmounted by an architectural canopy. This monument was repaired in 1796, at the expense of the dean and chapter. On the lower part of the tomb are shields, on which the arms have been painted in a style highly inconsistent with the date of its erection, and in some instances differing from the original charges.

On the northern side of Becket's Crown is a tomb in memory of Cardinal Archbishop Pole, who died in 1558, the last Archbishop of Canterbury interred in this church; the monument is perfectly plain, but was formerly painted in fresco.

There are numerous monumental remains of royal and eminent personages in the various chapels of this Cathedral; the most remarkable and interesting are those in Trinity Chapel, of Edward Prince of Wales, called the Black Prince, who died in 1367, with his effigy of brass, gilt and burnished. It is an altar-tomb, of marble, the sides and ends of which are enriched with quatrefoil panels and copper shields enamelled, bearing the arms of the prince, and the motto *Houmont*,²⁶ alternately with three golden ostrich feathers, on a black ground, each quill passing through a scroll inscribed *Ich Dien*. The head of the prince rests on his helmet; at his feet lies a lion; the margin of the canopy, over the tomb, is charged with fleur-de-lis and leopards' faces.²⁷ The monument of King Henry IV., who died in 1412, and Queen Joane of Navarre, his second wife, who died in 1437, is an altar-tomb of alabaster, richly sculptured, and was originally gilt and painted; on the top are the cumbent effigies of Henry and his queen, robed. Over the tomb is a canopy, enriched with painting and gilding, and bearing the arms of the king. The kneeling figure of Dean Wotton, who died in 1566, is also a very remarkably fine piece of sculpture. He was Privy Councillor to King Henry VIII., Edward VI., Queen Mary, and Elizabeth; and was regarded as an eminent statesman.

²⁶ This motto is composed of the German words *Hoogh*, high, and *moed*, mind, which united with *Ich Dien*, I serve, implied a loyal devotion to a superior, and claiming to himself a lofty magnanimous spirit. Of these mottoes the prince was specially tenacious.

²⁷ There still remain in the chapel a very beautifully-wrought shield, and a surcoat, which are said to have been worn by this prince; they bear the same charges as the just-a-corps of the effigy, excepting the label, which is omitted in both of them. To these also belong a helmet, covered with the red chapeau and faced with crimson, on which stands the golden lion, the label of cadency again omitted.



CANTERBURY CATHEDRAL: PORCH AT SOUTH-WEST CORNER.

MODERN HISTORY OF CANTERBURY CATHEDRAL.

THE restoration of Canterbury has been a very gradual work, not carried to such an extent as has been necessary at Salisbury. It commenced with the rebuilding of the north-west tower, which was in a dangerous state (see p. 45). Commenced about fifty years ago, this was not completed till 1840. The late Mr. G. H. Austin and his sons are responsible for the designing and much

of the superintendence of this as well as the other restorations at Canterbury.

The entire west front has since been restored where decayed, and its niches have been filled with statues of archbishops and kings and other persons connected with the history of the cathedral, according to a scheme prepared by the late Dean Alford. Many individual gifts of statues have been received, and

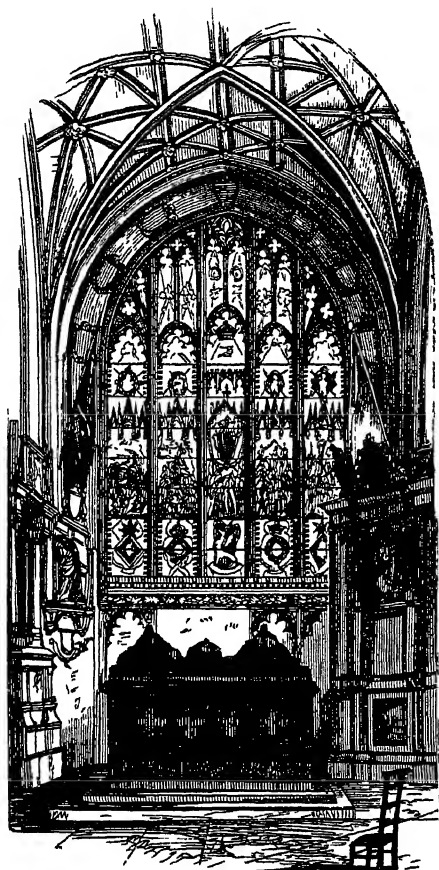


CANTERBURY CATHEDRAL: THE CHAPTER HOUSE.

about forty out of sixty niches on the exterior of the cathedral are now filled. A statue of Erasmus is among those placed on the north-west tower. Among other external restorations may be mentioned that of the north and south Norman towers at the angles of the larger north and south transepts. These towers belong to the earlier cathedral of Conrad destroyed by fire.

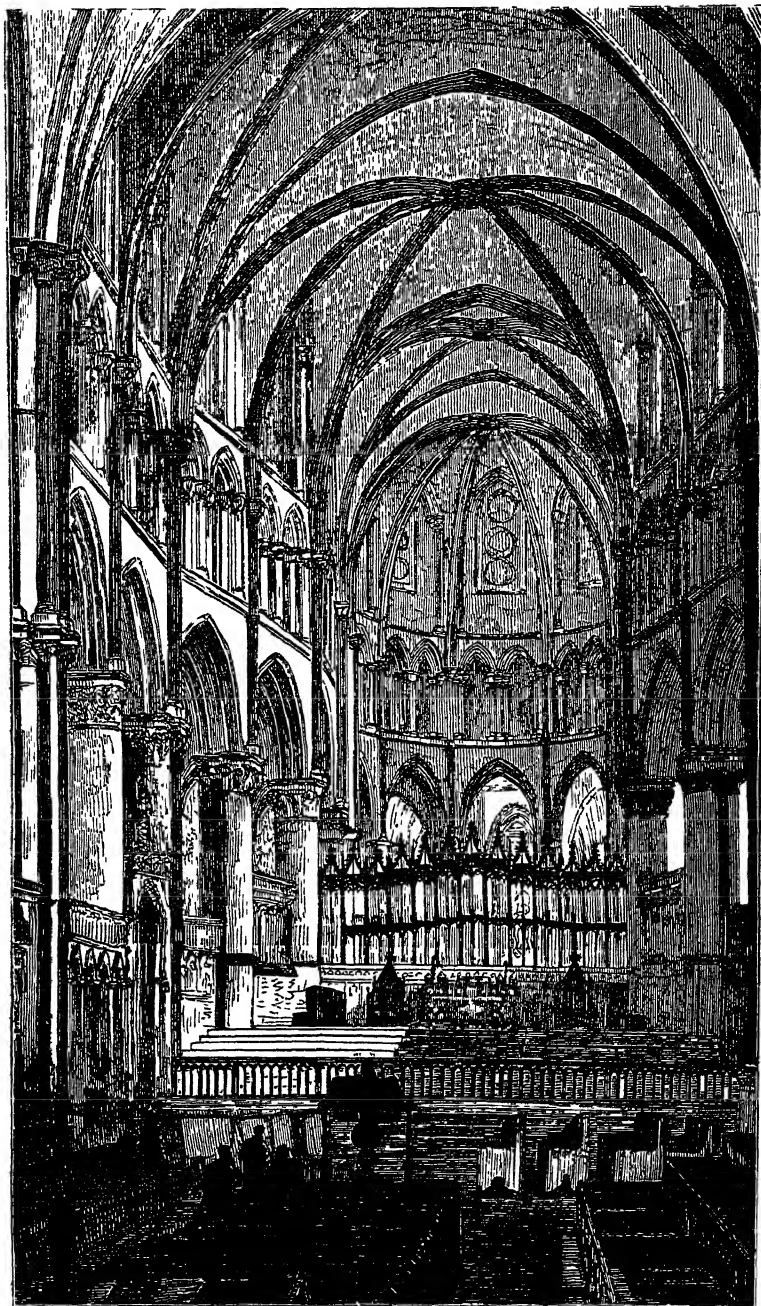
A considerable change has been effected in the aspect of the monastic buildings on the north side of the cathedral by the

demolition in 1860 of the prebendal houses formed out of and built upon the site of the old infirmary of the monastery. The remaining arches and piers of the old infirmary and the remains of the chapel are thus exposed to view. They are seen between the so-called "dark entry," or little cloister, and the "Omers."



CANTERBURY CATHEDRAL: ST. MICHAEL'S OR "WARRIOR" CHAPEL.

A new library was built in 1867-8 over part of the site of the great dormitory, and, unfortunately, in this process some vaulting by the first Norman founder was destroyed, with the exception of a pillar or two and a portion of wall continuous with the chapter-house, forming part of the gable of the new library. An attempt



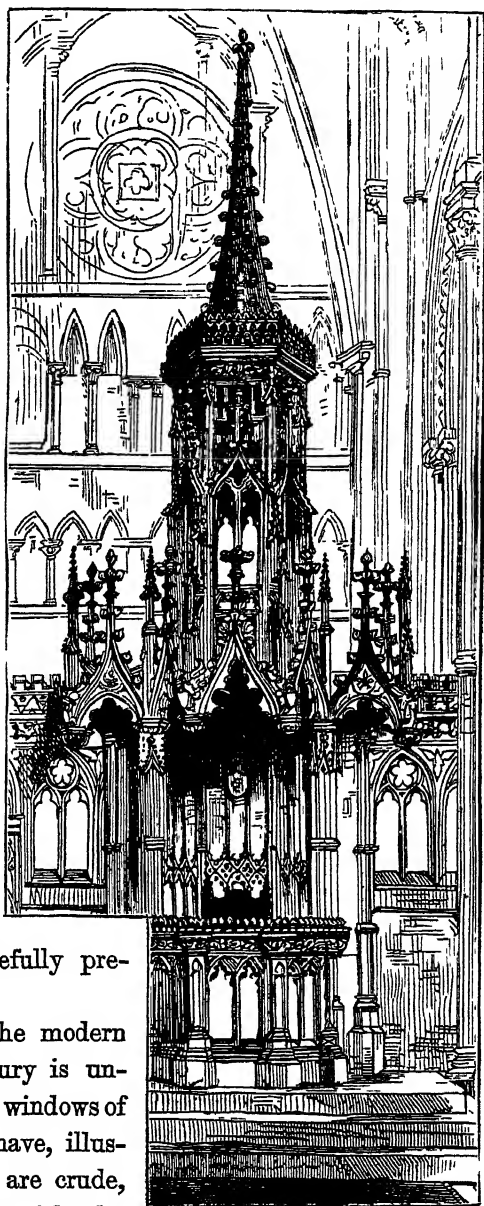
CANTERBURY CATHEDRAL: THE CHOIR.

has been made to give a Norman design to this building. The library contains a most valuable collection of charters and other documents connected with the see of Canterbury and the old monastery of Christchurch. One of these dates from A.D. 949, being the charter by which King Edred gave Reculver Minster to the monastery. It states that it was written by St. Dunstan's own hand.

Some remains of St. Dunstan's shrine, together with a finely-carved head representing his traditional features, have lately been discovered in the Black Prince's chantry.

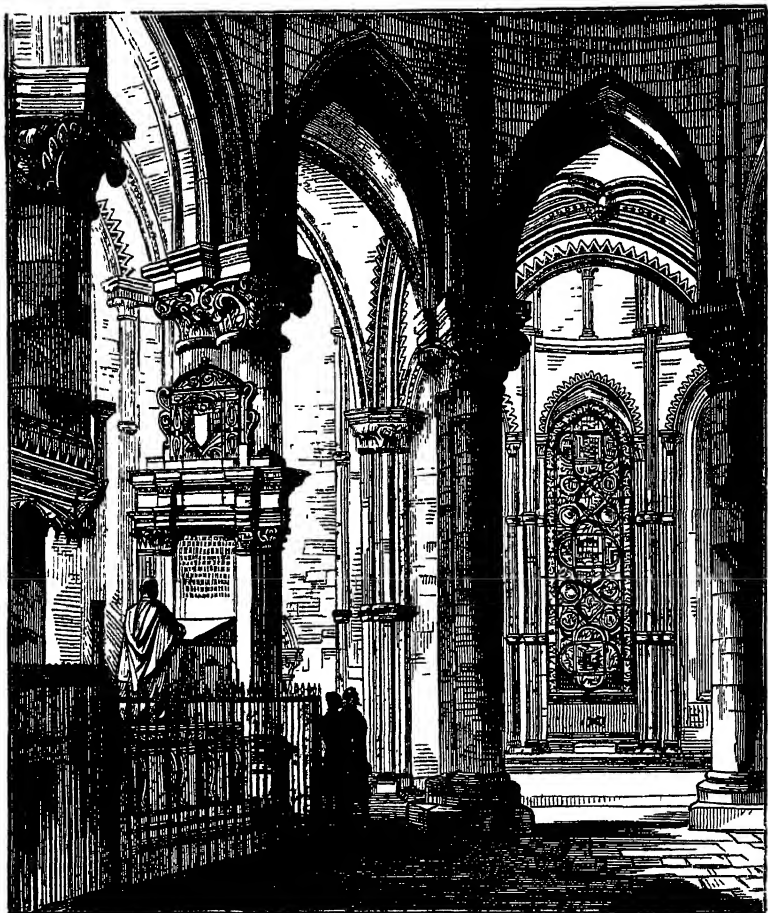
St. John the Baptist's Chapel in the crypt (p. 48), recently opened, revealed some beautiful frescoes which have been carefully preserved.

In some respects the modern restoration of Canterbury is unsatisfactory. Thus the windows of the clerestory of the nave, illustrating the *Te Deum*, are crude, and do not harmonise with the architecture. A modern west



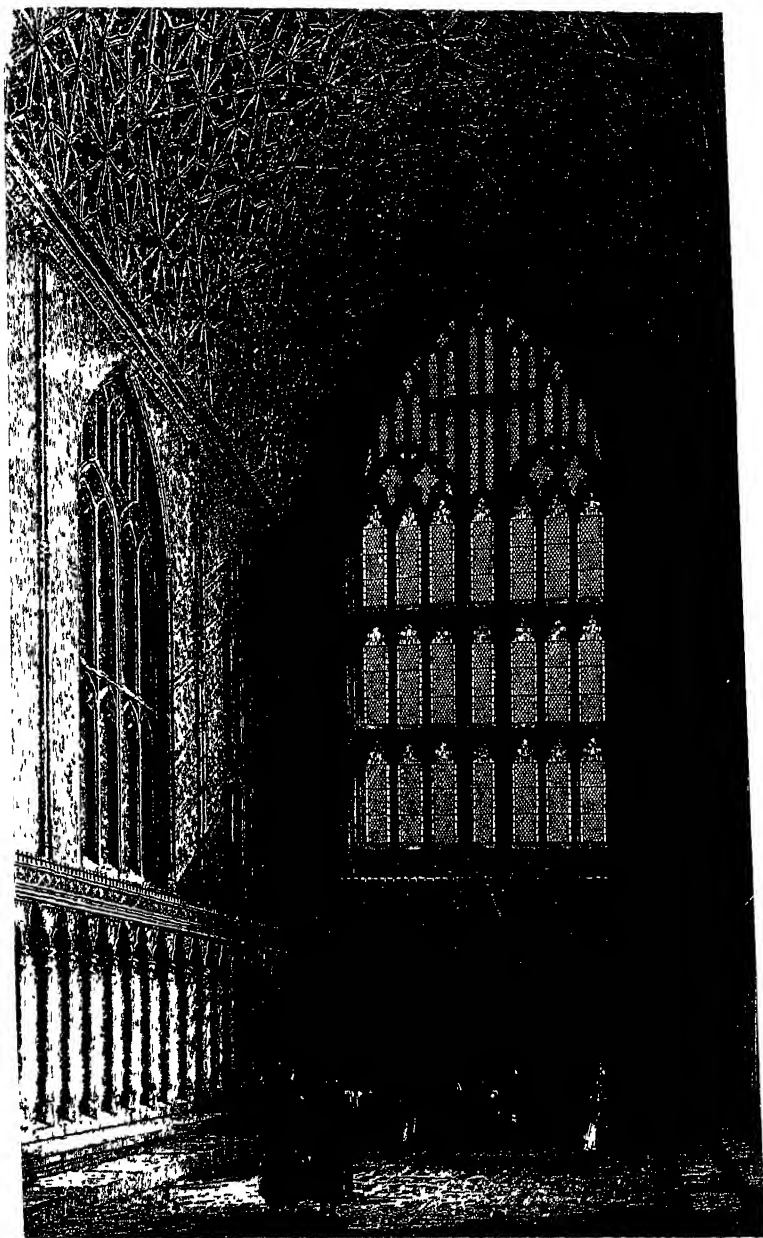
CANTERBURY CATHEDRAL:
THE ARCHBISHOP'S THRONE.

window in the Martyrdom transept depicts the story of St. Thomas-à-Becket in several scenes. Some excellent stained-glass by Messrs. Clayton and Bell is in the south window of St. Michael's Chapel (fig. p. 61).



CANTERBURY CATHEDRAL: THE CORONA.

The Corinthian screen erected in the choir after the original reredos had been destroyed in 1642, has been replaced by a new one, designed after the style of some of the screen-work of the Lady Chapel in the crypt. The seats in the choir, placed there



1895

for Pintless Cathedral

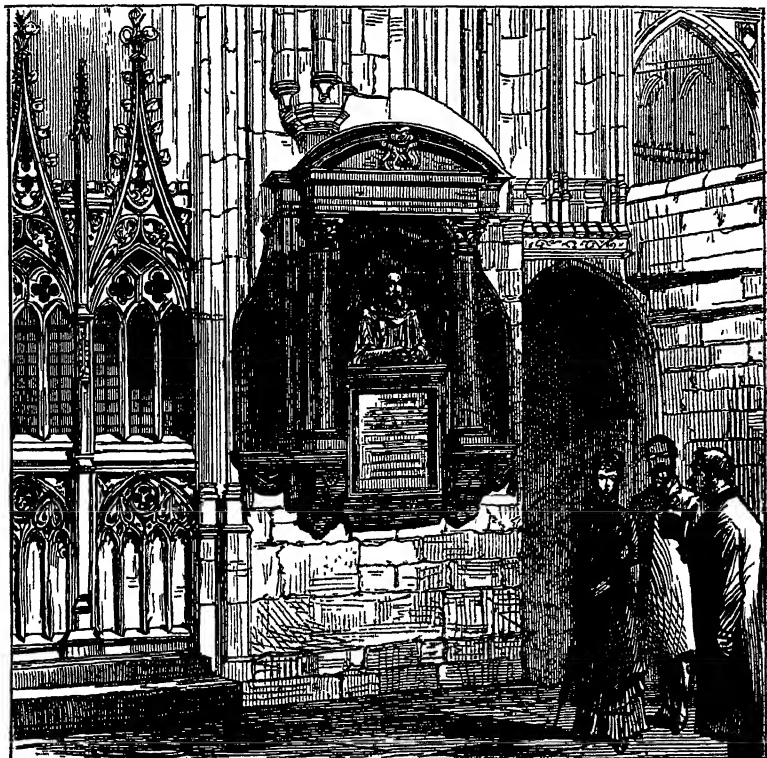
1895

CANTERBURY CATHEDRAL

VUE OF THE CHAPTER HOUSE

in the time of Archbishop Tenison, have been replaced by wood-work after the designs of Sir Gilbert Scott.

Among the modern monuments worthy of note are those of Archbishop Sumner (died 1862), by Weekes; Dean Lyall (died 1867), in the north aisle of the nave, and Archbishop Tait (died 1882). A recumbent figure of Bishop Broughton, of Sydney,



CANTERBURY CATHEDRAL: MARTYRDOM TRANSEPT.

New South Wales, an old scholar of the King's School, Canterbury, is in the south aisle.

The monument of Archbishop Howley (died 1848), in the north of the choir, was the first of any archbishop added to the cathedral since the Reformation.

The patriarchal chair has been replaced in the corona. It is

said to have been the throne of the Saxon kings of Kent, and to have been presented by King Ethelbert to Augustine; but there is little probability that it is older than 1220. It is constructed of three pieces of Purbeck marble.

A calamitous fire broke out in the cathedral on September 3rd, 1872. It first attacked the roof of the Trinity Chapel, and lasted for two hours. The external roof of the eastern part of the choir and Trinity Chapel was destroyed, but the inner roof remained



CANTERBURY CATHEDRAL: THE OLD MARBLE CHAIR.

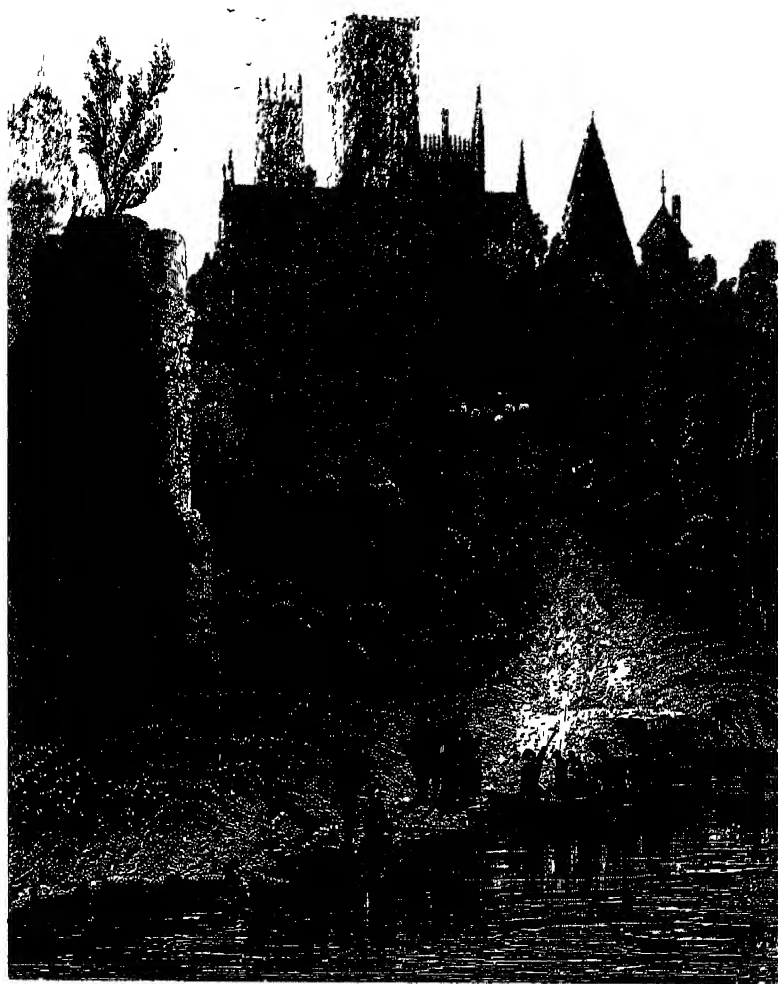
uninjured, except by water and melted lead, which streamed through various holes on to the pavement. In alarm, the altar and many of the most movable decorations of the choir were removed, as well as the relics of the Black Prince. Steam filled the choir, and later the smoke of wood was added, and for some time the cathedral appeared to be in imminent peril. In the end, however, the fire was successfully extinguished, and fortunately nothing was destroyed but a portion of the roof already under condemnation: A new roof had been for many years in process of construction, and the fire reached to within forty feet of the new

work. The cost of this new roof has been about £25,000, and it is virtually now completed.

A new organ has been erected in the cathedral by Willis, of London. In it an electric current is employed by a new system as a transmitter of power from the fingers of the organist to pipes situated 120 feet above him. The wires transmitting this power are in all more than ninety miles in length.



CANTERBURY CATHEDRAL: THE PILGRIM'S STEPS.



YORK CATHEDRAL.

THE Cathedral¹ of York is believed to have been erected on the site of a wooden church or oratory, founded as early as A. D. 627, by Edwyn, King of Northumberland, and dedicated to St. Peter by Paulinus, the first bishop of York, one of the missionaries sent by Pope Gregory, to preach christianity in England.² The church was afterwards constructed with stone, and was completed by Oswald, the successor of Edwyn in the kingdom of Northumberland, about the year 642. St. Wilfrid, who is better known as the founder of the churches of Ripon and Hexham, repaired and adorned the church of York about the year 720, but in 741 it was destroyed by fire. The church was rebuilt by Archbishop Egbert, and was demolished by the Danes, together with the greater part of the city.

The first archbishop after the Norman conquest, Thomas, a canon of Bayeux, who was also chaplain to king William, acquired the title of fifth founder, by rebuilding his Cathedral on a grander scale than had hitherto been adopted.³ The church of Durham, the only see besides York in the north of England, was rebuilt about the same time.⁴ The existence of this church was but of short duration, for, in the year 1137, the building was destroyed

¹ It is usually called York *Minster*, which implies a church served by monastic clergy; a church belonging to a monastery, as were Beverley Minster and Ripon Minster.

² Ethelburga, the daughter of Ethelbert, king of Kent, had accepted the hand of Edwyn, who had promised that she and her attendants should enjoy their faith unmolested. Paulinus accompanied the princess to Edwyn, and within less than thirty years after the arrival of Augustine, at Canterbury, the province of Northumbria exchanged idolatry for christianity.—*Turner's History of the Anglo-Saxons*. The archiepiscopal see of York was instituted in the time of Paulinus. Pope Honorius, in the year 634, sent this prelate the pall, and expressly granted the archbishops of Canterbury and York the mutual power of consecrating each other. It was during the prelacy of Archbishop Thoresby, and in the reign of Edward III., that the Pope determined a long contested claim for superiority, by his decree that the Archbishop of York should bear the title of Primate of England, and the Archbishop of Canterbury Primate of all England.

³ A great many of the Anglo-Saxon churches are said to have been totally consumed by fire; this, at least, was the pretext for rebuilding them in the Anglo-Norman reigns.

⁴ The Bishopric of Carlisle was afterwards founded by King Henry I., in 1133; and that of Chester by King Henry VIII., in 1541.

by an accidental fire, together with St. Mary's Abbey, which had been rebuilt by King William Rufus, and thirty-nine parish churches. The Cathedral, after this event, lay in ruins for more than thirty years. In 1171 Archbishop Roger began to rebuild the choir with its crypt, and lived to complete it.⁵ The crypt, undoubtedly the work of Archbishop Roger, is very interesting as a specimen of Anglo-Norman architecture, consisting of a series of massive pillars, which stand within the space of those of the choir; these are ornamented in spiral lines, and have smaller pillars attached to them, for the springers of the stone roof, which was destroyed with the ancient choir.⁶

In the year 1227 Archbishop Walter Grey commenced the erection of the southern transept, and the northern transept was completed in the year 1260 by John Le Romain, treasurer of the church, in the reign of Henry III. He also erected the tower of the Cathedral. His son, John Le Romain, who became Archbishop of York in 1285, laid the foundation of the nave on the 7th April, 1291. This part of the church was completed by his successor, Archbishop William de Melton, who was also treasurer and chancellor of England. The materials for building the nave of the Cathedral were furnished by Robert deavasour, who granted the free use of his quarries, near Tadcaster, not only for the building, but for the future reparation of the Cathedral; and by Robert Percy, who gave his wood, at Bolton, to be employed in the timber-work of the roof.⁷ Archbishop John Thoresby laid

⁵ Edwyn's wooden church is thus noticed in *Gent's History of York* — "He caused a little church to be erected of boards and timber, where formerly stood the temple of Diana, or, as some say, Bellona, which he devoutly dedicated to the honour of God and St. Peter, and was therein baptized on Easter Sunday, in the year of our Lord 627." The site of the Cathedral was traditionally that of a Roman temple, and accident has at length confirmed the fact; the fall of the timbers, during the fire in 1829, broke through the floor of the choir, and discovered the curious crypt below. A further considerable portion of the Anglo-Norman church was exposed, and, closely connected with it towards the west, the lateral foundations of a Roman temple.—*Lockwood's History of the Fortifications of York*, p. 10.

⁶ A plan and architectural drawings of this crypt were made in 1832, by P. F. Robinson, Esq. It is chiefly remarkable for its extraordinary massiveness, the pillars being about seven feet high, and nearly the same in circumference; they are enriched with Anglo-Norman sculpture, and some walls apparently of Roman structure, with hering-bone brick work, intersect the foundations.

⁷ Statues of these early benefactors are on either side of the west door, above which is a statue of Archbishop Melton. These statues were renewed in the year 1813.

the foundation of the present choir on the 29th July, 1361, and towards the building, Walter Skirlaw, then archdeacon of the East Riding, largely contributed: the stones were procured from the archbishop's palace at Sherburn, which was demolished for the sake of the materials. The lantern tower was, at the same time, rebuilt, and bears the arms of Skirlaw on sculptured shields; other parts of the edifice were finished under the superintendence of Archbishop Bowett, and the western front appears to have been erected by John de Birmingham, treasurer of the church; his name, with the figure of a bear, is sculptured on the western face of the southern tower.

The erection of the elegant chapter-house has been ascribed to Walter Grey, archbishop in the reigns of John and Henry III., but it is probably of more recent date. On comparing the architecture of the chapter-house with that of the Cathedral, it is found, that the style of the windows and of the buttresses, as well as the introduction of grotesque figures on the parapet of the chapter-house, is very similar to that of the same parts of the nave or western end of the church, which was founded in the year 1291; and that some of these peculiarities are not to be found in that part of the church which was built either prior or subsequently to the western end. The date of the architecture of the chapter-house may, with good reason, be fixed at the period of King Edward I. On one of the pillars is inscribed a Latin sentence, in golden letters, *UT ROSA FLOS FLORUM, SIC EST DOMUS ISTA DOMORUM*.⁸

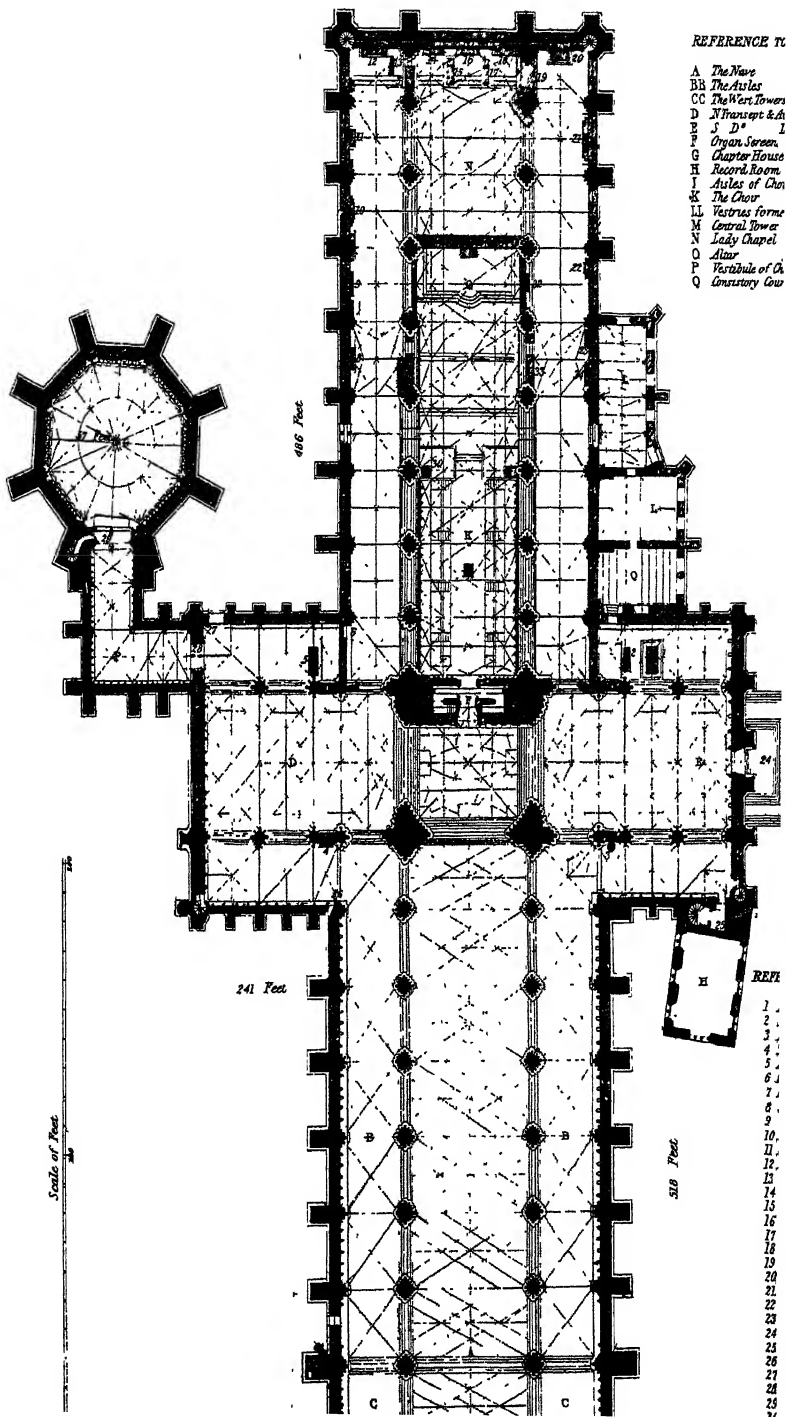
A very careful restoration of the Cathedral, preserving the original beauty of the decorations, under the sanction of Dean Markham, had been ably executed by Mr. Shout, the master-mason, when great part of the interior of the church was destroyed by fire on the 2nd February, 1829.⁹ The restitution of the choir was entrusted

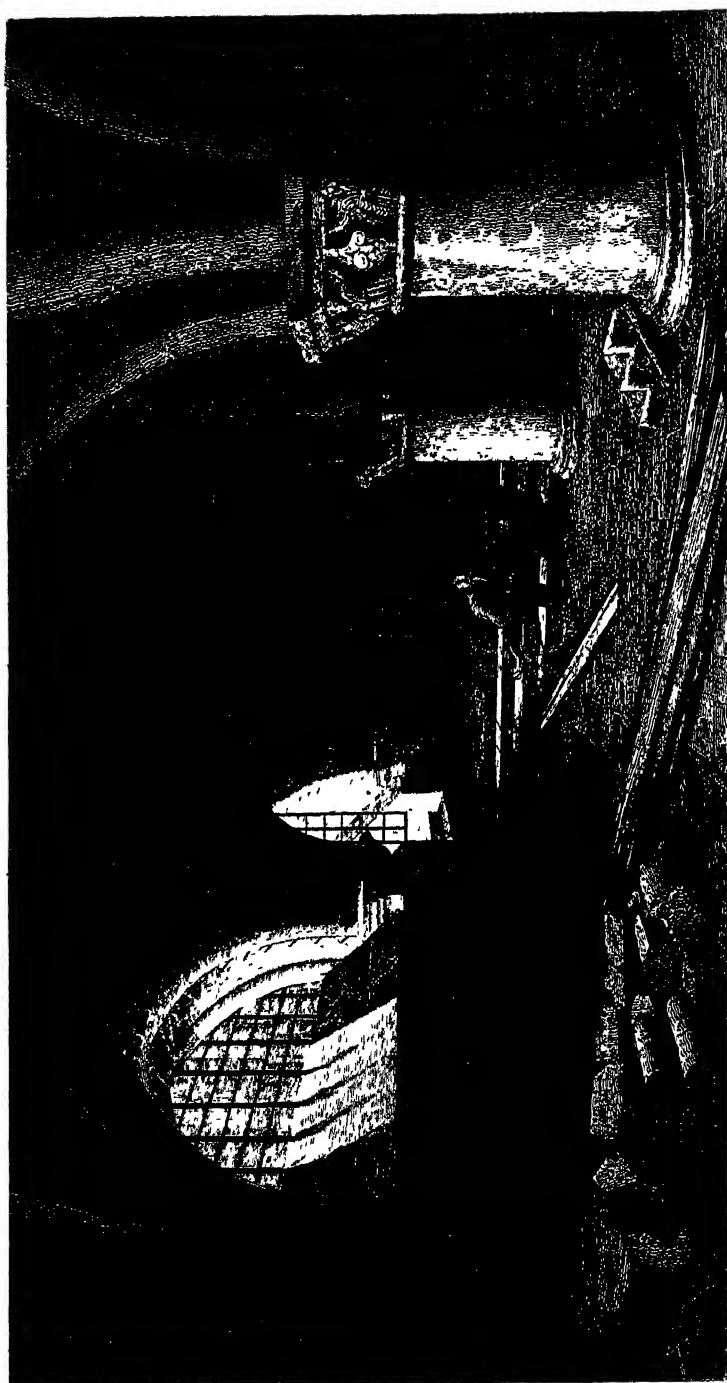
⁸ There were formerly paintings in the ceiling, coeval with the building, some of the most ancient in the kingdom.

⁹ It was discovered about seven o'clock in the morning, when nearly the whole of the wood-work of the choir was in flames, which, in about an hour, reached to the roof, and the spectacle, by nine o'clock, was truly awful. Great fears were entertained for the eastern window, but the approach of the fire was stopped by sawing asunder the timbers of the roof, and, by about twelve o'clock, it was subdued. The entire roof of the choir, about 222 feet in length, was demolished, together with the wood-work of the choir, and the organ. This fire was the work of an incendiary, named Jonathan

to Sir Robert Smirke, the expense of which was defrayed by public subscription. The architect's first object was to give security to the fabric, and it was found necessary to rebuild the walls above the arches of the choir, and restore the cornice and battlements. The altar-screen is entirely new, but it is moulded and enriched in the same manner as the old one, the same style of execution having been adopted in the sculpture. Every part of the roof of the choir is constructed with teak, supplied by government, from the stores of well-seasoned timber in the dock-yards, experience having proved the extraordinary strength and durability of teak-timber, in situations where oak and other wood has failed. All the lead with which the new roof is covered, was procured from the mines of the Greenwich Hospital estates. The principal or solid part of all the moulded ribs of the ceiling of the choir is made of teak, forming a strong and durable frame over the whole of the vaulted area; the mouldings upon the ribs are an interior lining attached to the frame, and are made of a light American wood. This mode of construction, besides possessing great strength, enabled the architect to have the surface of the complex curves of the vaulting formed in a better manner than they were originally made, and admit of the removal and replacing of any part of the mouldings should it ever become necessary from accidental injury. The form of all the ribs, their curves, and manner of intersection, are restored, in every respect, according to the original framing of the ceiling. The designs for the highly enriched and elaborate carved-work of the stalls and seats of the choir were made under the superintendence of Mr. Wild and Mr. Mackenzie, who formerly, on several occasions, had made accurate drawings of these and many other parts of the Cathedral, including the richly-ornamented screens, which extend from the stalls to the altar, inclosing the

Martin, a religious enthusiast, who concealed himself, after the evening prayers, behind the tomb of Archbishop Grenefield, in the eastern aisle of the north transept. It being Candlemas eve, the ringers, as usual, rang their peal, after the service, and left the church, not at all conscious of the presence of the enemy they were locking within its walls. It was not until about half-past two that Martin commenced his operations, in the choir, and having seen their successful issue, he made his escape, by means of ropes from the window in the western aisle of the north transept. The incendiary was subsequently tried at the assizes, and acquitted on the ground of insanity, caused by religious fanaticism, but was sentenced to be confined in St. Luke's Hospital in London, where he died.





choir on each side. The tabernacle work over the prebendal seats was carved in London, well seasoned oak having been collected for the purpose in Holland.¹⁰

The new carved-work, both in wood and stone, is allowed to be exquisitely beautiful and correct, with a single exception in the stalls; the surmounting pinnacles, it has been remarked, bear no resemblance whatever to their originals, which tapered with remarkable delicacy of proportion up to the point where the finial commenced; the new pinnacles shoot above the rest of the canopies, and are without substance, and also without distinction of finial.¹¹

The ground plan of the Cathedral is in the usual form of a cross, and is of very considerable dimension, the extreme length from east to west, being about 480 feet, and extending from north to south, at the transept about 220 feet.¹² There are three grand entrances on the western front, one in the southern transept, which is that most frequently used, and an entrance in the northern transept formerly the communication with the ancient archbishop's palace, which stood on this side the church.¹³

The exterior of York Cathedral, although built at different and distant times, from the reign of Henry III. to that of Henry VII., and comprising a period of more than 250 years, presents a general uniformity in the architecture, and without being distinguished for an elevated site, has an imposing and magnificent appearance amidst the buildings of the city.¹⁴

¹⁰ Sir Robert Smirke's Report on the Repairs, 1830.

¹¹ Gentleman's Magazine for 1833.

¹² York is usually called the largest of the English Cathedrals, covering two and a half acres of ground, but in length it appears to be exceeded by the Cathedrals of Canterbury and Winchester, and equalled by that of Lincoln.

¹³ Bishopsthorpe, or Thorp upon Ouse, the present archiepiscopal palace, is situated two miles southward from the city. It was originally erected by Archbishop Walter Grey, in the reign of Henry III. Archbishop Rotheram, the lord chancellor, enlarged the palace in the early part of the reign of Henry VIII. It was nearly rebuilt by Archbishop Drummond, from designs by Thomas Atkinson, of York, about the year 1769, when much of the stone used in the structure was brought from Cawood castle, another ancient seat of the archbishops, on the banks of the Ouse, near Selby.

¹⁴ Many of the exterior ornaments are of a comparatively modern date, with the more ancient parts of the fabric. The western towers, those gems of the building, were not added till the reign of Henry VII., and to the same period the ornamented battlement which surmounts the gable must be attributed. The exterior ornaments of the choir are of a date equally late.—*Carter's Reply to Whittington's Survey of the Ecclesiastical Antiquities of Franco. Letter 6.*

The western front, the most remarkable feature of this venerable edifice, has been compared with the celebrated façade of Rheims Cathedral for richness, sublimity, and beauty of architectural design;¹⁵ it is certainly not surpassed by that of any church in England in its fine proportions, chaste enrichments, or scientific arrangement; but unluckily its situation is very unfavourable for obtaining a good general view. Notwithstanding the perfect harmony that pervades this unparalleled architectural design, the masonic construction of this part of the building is evidently of different eras. The front of the church, erected in the reign of Edward II., is divided into three grand parts by massive graduated buttresses enriched with tabernacle-work on every face.¹⁶ The elevated gable, concealing the roof of the church, is covered with ornamental tracery of the most florid character, having the ridge beautifully terminated with a perforated battlement, the successive gradations of which are crested with a central pinnacle in exquisite taste. The three entrances upon this front are deemed not disproportioned to the grandeur of the elevation; the openings are deeply splayed with numerous shafts, whence flowered mouldings with leaves in the grooves, spring from enriched capitals.¹⁷ The central porch, opening to the nave, like many other western entrances of churches, is subdivided into two openings by a clustered pillar, but in the space, beneath the deep recess of the arch, is a circular window of six lights, which is an unusual, if not unique enrichment of the porch. The whole of the space, on each side of the entrance, is entirely filled with canopied niches for statues, in two tiers, leaving no part of the surface of the building unornamented. The magnificent western window, over the porch, is divided into eight lights by upright mullions, which, in the upper

¹⁵ In the *Gentleman's Magazine* for 1809, there is an elevation of this front drawn by Carter.

¹⁶ This was the age of most richly ornamented buttresses; those on the western front of York cathedral are amongst the most worthy of selection.—*Dallaway's Discourses on Architecture in England*. p. 55.

¹⁷ The Cathedrals of York, Lincoln, and Ely, contain, at this time, not only the most exquisitely wrought and variously designed specimens of sculpture, and minuter carving, but those which remain to us in the greatest perfection. The patterns are composed of geometrical figures with forms of foliage, all very delicately finished. *Dallaway*, p. 49. The same author also speaks in high terms of the western front of York as most beautiful in point of proportion and finishing.

part, beautifully diverge into what has been not unaptly called flamboyant tracery, a mode of construction peculiar to the fourteenth century. The outer mouldings of this large window are continued by crockets on the gable-formed heading, which also is filled with ornamental tracery, and is terminated by an exuberant finial. The sides of the window, between the large buttresses of the towers, consist of four courses of tabernacle-work, the lowest having recessed niches for statues. The towers of the western front, forming the two side divisions, rise to the height of 202 feet from the level ground.¹⁸ Above the porches of entrance to the aisles are two tiers of windows; those on the first tier assimilate in architectural design with the central window, having ornamental tracery in the upper division, and the gable termination. The windows on the second tier are more plain in their design, and are without the gable finish which distinguishes the lower windows. In the spaces between these windows is a course of tabernacle-work, headed with a perforated battlement, and behind the parapet is a gallery of communication. The two great towers of this front rise from the line of the second tier of battlements, having a large window on each of the faces. The angles of each tower and sides of the windows are bounded by buttresses, in continuation of those which are their main support; they terminate at the upper cornice or course of mouldings, above which the parapets, at the summits of the towers, are composed of tasteful perforated battlements, farther enriched with pinnacles at the angles, and in the centre of each side. At the several springing of the canopies, and the moulding course supporting the battlements of the upper parts, are forms of sculpture partaking of a different character from that of the main front; the mouldings used in the enrichment of the towers are larger and fewer, and it will not fail to be observed, that the mullions of the windows are divided by a transom, and consequently do not rise in one perpendicular line from the base to the springing of the tracery, as in the windows of the lower tiers.

The southern front of the Cathedral presents three grand archi-

¹⁸ Including the pinnacles and battlement the total height is 235 feet; the western tower or spire of Strasbourg is 474 English feet in height, being more than twice as high.

rectural divisions, in the nave, transept, and high choir, besides the face of the western tower, and the Louvre tower in the centre of the edifice.

The line of the nave of the church is in seven divisions or bays made by very elegantly formed buttresses, rising above the parapet of the aisles to the height of 101 feet from the ground, and enriched with open tabernacles for statues.

The windows of the southern aisle are nearly of the same construction with those on the western front, and have the same gabled terminations ending in finials: the ornamental parapet is surmounted by small battlements. The windows of the clerestory, which give light to the nave, correspond also in their tracery with those on the western front of the church, and the embattled parapet, which completes the design, is enriched with finials. Abutting on the western side of the transept is the record office. The erection of the southern transept is ascribed to Walter Grey, Archbishop of York in the reign of Henry III., and the style of architecture in its detail exhibits a very different character than that of the nave, but without departing from a general uniformity. The front, one of the best examples of the period in the kingdom, is in three grand divisions, made by octangular buttresses, and turrets at the extremity. The porch on this front is the most usual entrance to the church; it is deeply recessed by numerous mouldings in the prevailing manner at the early period at which it was erected. Over the large windows, above the porch, which are without stone mullions or tracery, is a circular, or marygold window, in the gable, a very beautiful decoration; the gable is surmounted by a cross.

The choir, rebuilt by Archbishop Thoresby in the reign of Edward III.,¹⁹ is of the same height as the nave, but with evident

¹⁹ Anno 1361, he began the new foundation of the quire of the Cathedral church, towards the charge of which work he instantly laid down one hundred pounds, and promised to contribute two hundred pounds per annum, till it was finished, which he faithfully performed as long as he lived. He also bestowed great cost in beautifying and painting our Lady's Chapel with images and pictures of excellent workmanship. The archbishop died at Bishopsthorpe, 6th November, 1373.—*Drake's History and Antiquities of the Church of York*, p. 434. The author's own copy of this curious antiquarian work, with his manuscript additions, is now in the possession of the Earl of Ravensworth.

variations of design in the architectural detail. Nearly in the centre of this part of the fabric is a small transept, a remarkable deviation, peculiar to this Cathedral, and which produces an incomparably fine effect; it consists of a bold projection, to the extent of the aisle, having in front a mullioned window the whole height of the church. The windows of the eastern part of the choir, and of the Lady Chapel, have a singularly-formed open decorated screen before each of them, such as is only to be met with in this structure. The stone screen work, besides its utility in giving additional strength, and its intrinsic beauty, contributes, by affording deep shadows, to increase the brilliancy of the great eastern window, where the same device is repeated on the interior of the church, and with the same manifest improvement of effect. On the southern side of the church are the treasury and vestries. The central tower, or *louvre*, for it is left open in the interior, rises 188 feet from the pavement. This structure, one of the principal decorations of the church, consists only of one story surmounted by a parapet and battlements, both perforated, and having a large double window upon each face: the angles are strengthened by buttresses, ornamented with tabernacle work.²⁰

²⁰ We have here to record another disastrous calamity, by fire, which occurred on the evening of Wednesday, the 20th of May, 1840. The clock was in the course of undergoing a thorough repair, at the hands of a person named Groves, from Leeds; and the most probable statement is, that being employed in the south-western tower, in a chamber the floor of which was covered with dried sticks, leaves, etc., which had been brought there by birds for the purpose of building their nests, he incautiously made use of some lucifer matches to light a candle, and either the matches or the candle set the dried leaves, etc. on fire. The flames were first discovered between eight and nine o'clock; but such was their rapid spread, that by nine o'clock the whole of the upper part of the tower presented one mass of raging flame. The bells soon began to fall in heavy molten masses upon the pavement of the south-west aisle, and in a short space of time the destruction of the tower was completed. Every effort was made to prevent the flames spreading to the roof of the nave, but in vain. The whole was sacrificed, and in the morning that magnificent portion of the Cathedral, presented as melancholy a scene of ruin as the choir had exhibited eleven years before. There is one thing worthy of remark, that at both these fires the rich and invaluable stained glass with which the windows are so profusely decorated, have sustained little or no injury. This is not only gratifying as respects the fabric itself; but it will be a source of interest to those of antiquarian research, who can here find indisputable evidence relative to ancient ecclesiastical costume, and much also in the way of heraldic information. The only window destroyed at the last fire, was that nearest to the tower, and it was formed entirely of plain glass. There is also another circumstance worthy of remark that it was in the bell-chamber of the south-western tower, that Jonathan Martin made his first effort to set fire to the Minster, but not being able to succeed here, he then made his essay in the choir.

The eastern front of the church is in three grand divisions, formed by buttress turrets, which are enriched with panellings, and crowned with crocketed pinnacles. Between the two centre buttresses the entire space is occupied by the eastern window, of surpassing beauty.²¹ The whole breadth of the window is divided into three principal compartments, which are again sub-divided into nine, and crossed horizontally by two transoms;²² the outward mouldings of the arch rise high above it, and in the heading, thus formed, is an elegant niche, or tabernacle, containing a statue of Archbishop Thoresby, a beautiful memorial of his zeal and liberality in completing the choir of the Cathedral.²³ Upon this part of the church the effect of time is very perceptible, the tracery and crockets are fast mouldering away.

The chapter-house, which is entered from the transept, is situated on the northern front of the church, where the area is less confined than on the opposite side.²⁴ The front of the northern transept varies in its architectural detail in some degree from that of the southern transept, but presents examples of sculpture

²¹ The lofty and simple form of the pointed arch began in the reign of Richard II. to be given up for a lower and more complicated design; the introduction of the compound pointed arch is one mark of the architecture of this period; but another characteristic difference between this and the preceding style is found in the tracery of large windows. The mullions, instead of being turned in curves interwoven together are chiefly carried up in perpendicular lines. Of all the windows erected in this style, that on the eastern front of York Minster is the finest; that of Beverley Minster is a noble imitation of it. The style has been termed Ornamented Gothic, Decorated English, and Perpendicular English. The term Perpendicular, applied to all English buildings erected after the accession of King Richard II. down to the final disuse of the pointed arch, is in this extent of its application liable to certain objections, founded on the striking difference of style which the obtuse arch produced after the middle of the fifteenth century, a difference strangely overlooked by Mr. Rickman in his discrimination of styles.—*Remarks on Gothic Architecture*, by Edward James Wilson.

²² This manner of arranging the different lights was followed in several of the principal windows of the succeeding century after the flattened arch became fashionable, but of the particular style the eastern window of York Minster is, beyond dispute, the finest in the world.—*Pugin's Specimens of Gothic Architecture*: vol. 1, p. 23.

²³ The archbishop is represented sitting, robed and mitred, in his episcopal chair, holding in his left hand the model of the church, and seeming to point to this, the finest window in the world, with his right.—*Drake's Hist. and Antiq. of the Church of York*. p. 486.

²⁴ The whole pile of the Chapter-house is an octagon of 63 feet in diameter, the height of it to the middle knot of the roof is 67 feet 10 inches, unsupported by any pillar, and, according to Drake, entirely dependent upon one pin, geometrically placed in the centre; an assertion which, it is hardly necessary to observe, is erroneous; the building is strongly supported by eight buttresses.

characteristic of the earliest pointed style: the five tall lancet windows are called the five sisters, from a tradition that the stained glass with which they are adorned was the gift of five maiden sisters. A cloister, it is supposed, was intended to have been built on this side, but was never executed; this Cathedral is consequently without cloisters, the usual appendage of large ecclesiastical buildings.

The nave of the church, began to be rebuilt by Archbishop Romaine, and completed by Archbishop Melton, is 264 feet in length, 104 feet in breadth, and is 99 feet high; the aisles surround the whole church in every part, and are of the same dimensions in each, and built at the same time. The eight divisions of the nave are marked by clusters of pillars, the capitals being enriched with foliage. The centre portion of these clustered shafts rises to the springing of the groined ceiling of the nave; other portions rise only to the springing of the arches of the aisles. The interior of the western end of the nave is highly enriched, and the beautiful effect of the great western window is superior to that of any church in the kingdom. The painted glass represents the portraits of the first eight bishops, and eight saints, of the church. The arms of King Edward II., and also arms which have been ascribed to Ulphus, are here sculptured. A large arch is thrown across the western part of the nave, a contrivance which is admirably calculated to combine, secure, and resist the accumulation of weight which the addition of the upper part of the western towers must necessarily have occasioned at this part of the structure. There are only two stories in the elevation of the nave, as the triforium, or gallery over the aisles, is taken out to a certain height of the windows of the clerestory, the mullions of which, in a pleasing way, form an open screen to the triforium.²⁵

The tracery in the headings of the windows, both of the aisles and clerestory, is in the true mode of Edward III.'s reign. These windows, excepting the two under the western towers, retain nearly the whole of the original painted glass.²⁶ The four great

²⁵ Architectural Survey of York Cathedral, by *John Carter, F.S.A.*

²⁶ The uppermost window in the northern aisle is called by Drake, the window armorial, the figures in emblazoned surcoats, represent the Kings of England, France, Arragon, the King of the Romans, Castile and Leon, Jerusalem and Navarre; there are also portraits, in their tabards, of the following noble personages

arches of the central tower rise the whole height of the nave; over these is the first story of the lantern tower. The gallery round the lantern, with its perforated parapet, is very elegant, and the windows above, containing some painted glass, give a most brilliant light. The ceiling of the tower is groined. The transepts vary the long line of the structure, and differ in some respects in architectural detail from the nave. The length of each transept, both northern and southern, is in three divisions, and the height is in three stories. The style of the architecture of these transepts, in the earliest pointed manner, differs in some particular instances; which is more distinctly visible in the five lights, or five sisters, in the northern transept. In the southern transept is the monument of the founder, Archbishop Walter Grey.

The magnificent screen, at the entrance of the choir, the proposed removal of which was much discussed, contains fifteen statues of the kings of England, all of them, excepting one, ancient; that of King Henry VI., being the work of Michael Taylor, a sculptor of York, occupies the place of a statue of King James.²⁷ This screen, a rich and beautiful specimen of the florid style of architecture which prevailed in the reign of Henry VI.,²⁸ has been brought into notice with reference to a supposed defect in the construction of the building. The width of the screen is such that its two extremities conceal, almost entirely, the bases of the two great pillars which support the lantern tower; being twenty-three feet six inches high, it is in the proportion of about one-eighth to the height of the tower, which is nearly two hundred feet high. During the repair in 1830 a new arrangement was attempted, and a question arose whether the screen ought to be removed, and placed immediately behind the two great pillars of the tower,

—Beauchamp, Clare, Warren, Ross, Mowbray, Clifford, and Percy. The arms of Archbishops Scrope and Bowett in several places in the windows, show that they were special benefactors to the church.

²⁷ The original image of King Henry VI. was taken down in compliment to his enemy and successor, King Edward IV., by the Archbishop's orders, then in being; the cell remained empty till the reign of King James I., at whose first coming to this city, the dean and chapter thought fit to fill up the vacancy with his majesty's figure. *Drake's History*, p. 521.

²⁸ The Cathedrals of York and Lincoln are remarkable for the variety and exquisite finishing of all the sculptured ornaments attached to the pillars, and the tabernacle work of the choir and screens.—*Dallaway*.



Drawn by Elliott Browne

for Winkles's Cathedrals

Engraved by W. Woodcock

YORK CATHEDRAL.

VIEW OF THE CHAPTER HOUSE



instead of in front of them, by which arrangement six of the fifteen statues in the screen must have been concealed, and a portion of this unrivalled work of art, amounting to two-fifths of the whole would have been lost. At the same time, if the screen was brought eastward to the first pillars of the choir, its proportion would have been about one-fourth to the height of the canopy, which is not one hundred feet high. Good taste ultimately prevailed, and the screen was suffered to retain its original position. It was chiefly from the exertions of the venerable Robert Markham, Archdeacon of York, and William Etty, R.A., that this innovation in York Cathedral was not carried into execution.

The organ was presented by the Hon. and Rev. John Lumley Saville, and was built by Messrs. Elliot and Hill, of London, under the direction of Dr. Camidge, of York.

The new choir, which was opened on May 6th, 1832, presents a faithful restoration of the ancient architecture of King Edward III.'s reign. It is in nine divisions, the fifth, expanding to a small transept, is peculiarly beautiful in effect. The richly-carved stalls occupy the three first divisions: screens of similar workmanship continue the enclosure to the commencement of the seventh architectural division, where an enriched altar-screen divides the choir from the Lady Chapel. The choir from the gates to the eastern end is 222 feet by 46 feet 6 inches in dimensions, upon the plan.

The eastern window is nearly the height and breadth of the choir, its design embraces three principal divisions, formed by two large mullions; these are again formed into three compartments. The height of the lights to the springing of the arch is also in three stories. The mullions of this beautiful window are doubled in profile to the third story, containing by this extraordinary contrivance two galleries, not only exquisite in effect, but calculated to give a ready and near access to all parts of the wonderful construction, for the view of the numerous paintings, wrought with minute delicacy of pencilling, and for a convenient and easy repair of any object, either of the masonry or the glass. It is 75 feet in height, and 32 feet in breadth. This window was begun to be glazed in the year 1405; when the dean and chapter contracted with John Thornton, of Coventry, glazier, to execute it. He was

to receive for his own work four shillings a week, and was to finish the whole in less than three years.²⁹ The number of subjects is at least 115; those above the gallery represent events from the Creation to the death of Jacob; those below illustrate the Book of Revelation. But several of the pieces are much mutilated and disarranged by the unskilful hands employed in the repairs. Almost all the figures are about two feet two inches high, and are very beautifully drawn, resembling the style of the early Italian school of painting.³⁰ In the eastern window of the south aisle is a representation of the meeting of the Virgin Mary and Elizabeth, which originally adorned the eastern window of the church of St. Nicholas, at Rouen, and was presented to the dean and chapter of York by the Earl of Carlisle, K.G., in the year 1804. It is supposed to be a design of Sebastian del Piombo, the pupil of Giorgione, who painted for Pope Clement VIII., contemporary with King Henry VIII.

The monuments of the archbishops of York are, with few exceptions, placed in the aisles of the choir, and in the Lady Chapel. A monument in the north aisle of the nave, attributed to Archbishop Roger, who died in 1181, is on that account esteemed the oldest in the church, but it is evidently of more modern construction.

²⁹ The indenture or contract, which is preserved in the archives of the Cathedral, states that he was to have four shillings per week, and one hundred shillings sterling every of the three years, and if he did his work truly and perfectly he was to receive ten pounds more for his care therein. By another indenture, dated in the year 1338, and made for glazing some of the windows at the western end of the church, it is stipulated that the workman was to have sixpence a foot for white, and twelve pence a foot for coloured glass—*Drake's History of York*, p. 527.

³⁰ This window, says that indefatigable antiquary, Carter, may be adduced as an example of the superiority of English art in this branch of painting over all other countries; although the figures are multitudinous they are all most exquisitely pencilled, and the faces finished with a delicacy equal to the highest wrought miniatures of the present day. The more remote glass illuminations, as the window called the five sisters, in the northern transept, and other instances at Canterbury and Salisbury, consist of designs running principally in architectural forms, as square, diamond shaped, or circular compartments, containing small figures, surrounded by exuberant and beautiful foliages blue, red, yellow, and green grounds. Before the hand of destruction, in the sixteenth century, wrought such fatal devastation, every sacred edifice throughout England, whether of confined or extended dimensions, teemed with a full and resplendent show of painted glass, all equally excellent, all equally meritorious. York Cathedral is a school for admiration and study; the collection is complete to all the windows, and, considering the propensity of the many to mutilate and purloin these precious remains, is exceedingly perfect.

In the eastern aisle of the south transept is the tomb of Archbishop Walter Grey, who died in 1255. It is a beautiful relic of the thirteenth century, and consists of a canopy supported by eight pillars, under which is a table monument, bearing the figure of the archbishop in his pontifical robes. The pinnacles on this canopy were added in very questionable taste by Bernasconi. The monument is much hidden by a modern screen of cast-iron, made at Antwerp about the same time. In the same aisle is a monumental table, supported by twelve short pillars, said to have been erected in memory of Archbishop Godfrey de Ludham, alias Kimton, who died in 1264.

In the eastern aisle of the north transept is the monument of Archbishop William de Greenefeld, who died in the year 1315, at Cawood Castle. The high pointed arch of the canopy is surmounted by a crocketed gable, terminated in a sculptured finial; the ends of the monument are supported by buttresses, panelled and pinnaced.

The monument of Archbishop Scrope, at the eastern end of the Lady Chapel is of stone, covered with a marble slab; on the sides are sculptured shields, in quatrefoil compartments. The archbishop was beheaded in a field between Bishopsthorp and York, June 8, 1405, for high treason.

The monument of the munificent Archbishop Henry Bowet, who died at Cawood Castle in 1423, which was reduced to a state of comparative ruin by the fire of 1829, has since been repaired, and is now in very creditable preservation. It is a particularly fine specimen of the architecture of Henry VI.'s time, and is similar to that of Cardinal Kemp, his successor, which is at Canterbury; the monument consists of a lofty canopy raised on three arches, whence clusters of pinnacles are carried to a great height. The slab which originally covered the tomb was sawn asunder and used in the pavement.³¹

Archbishop Thomas Scott, also frequently called Rotherham, from the place of his birth, second founder of Lincoln College, Oxford,³² died in the year 1500, at Cawood Castle, and

³¹ This prelate was much commended for his hospitality, which is said to have exceeded that of any of his predecessors. Fourscore tun of claret was yearly consumed in his several palaces, whence, says Drake, it may be inferred, there was beef and ale in abundance. He rebuilt the great hall at Cawood Castle, and the kitchens of the Manor House at Otley, a very ancient seat of the Archbishop of York.

³² The original founder of Lincoln College was Richard Flemmyng, Bishop of Lincoln, who was born at Crofton, near Wakefield, in Yorkshire.

was interred on the northern side of the chapel of the Blessed Virgin, at the eastern end of the Cathedral; but at the conflagration in 1829, the monument under which he was buried, and which was erected by himself, was much injured.³³ It had been previously robbed of the inscriptions, decorations in brass, and other insignia, and upon the tomb was placed a marble slab, removed from that of Dean William de Langton, who died in 1275, as appeared from the remains of an inscription; but this monument had also been destroyed. The monument has been restored by Lincoln College.

The monument of Archbishop Savage, who died at Cawood Castle in 1507, was erected by his chaplain, Thomas Dalby, Archdeacon of Richmond, in the northern aisle of the choir, and was repaired by the dean and chapter in the year 1813. It is an altar tomb, bearing on the sides the arms of Savage impaled with those of the several sees to which he had been preferred in succession, the bishoprics of Rochester and London, and the archbishopric of York. Upon the tomb is the effigy of the prelate in his robes.³⁴

Archbishop John Piers died at Bishopsthorp in the year 1594, and was buried in All Saints Chapel, at the eastern end of the Cathedral. It is a mural monument, and a good specimen of the much-admired Elizabethan style. The enrichments are boldly sculptured, and include the arms of the bishoprics of Rochester and Salisbury, the archbishop having previously held these sees, and is surmounted by his own arms impaling those of York. The monument was afterwards removed from its original situation to make room for that of the Hon. Thomas Wentworth, nephew of the Earl of Strafford.

The monument of Archbishop Matthew Hutton, who died at Bishopsthorp in 1605, is in the southern aisle of the choir, and is of a more imposing character than that of his predecessor; the cumbent figure of the archbishop is represented under an arch,

³³ Of this monument there is an engraving by H. Winkles, in *Skelton's Orford Founders*, p. 43.

³⁴ Archbishop Savage expended much money in the palaces at Cawood and Scrooby, at which he mostly resided, to enjoy his favourite diversion of hunting, "a sport," says Drake, "he was too passionately fond of to mind the business of his see." Cardinal Wolsey, his successor in the archbishopric, never once visited York, although he lived at Cawood a whole summer and part of a winter, in "a reasonable good sort."—*Drake*.

and above the entablature, which is supported by Corinthian columns, are the family arms of Hutton impaled with those of the bishopric of Durham, and again with those of the archbishopric of York: in front of an altar tomb, forming the basement of the monument, are three arched recesses, containing kneeling figures of the prelate's relatives.

Archbishop Tobias Matthew, an eminent prelate of this see, and a great favourite with Queen Elizabeth and King James, died at Cawood Castle in 1628, and is buried in the Lady Chapel, at the eastern end of the Cathedral. The original monument was destroyed in the fire of 1829. The present monument, which is not a reproduction of the old design, was presented by his descendants at the restoration of the choir. The original figure of alabaster, however, much charred, has been placed on the slab, and the sides are adorned with the arms of the archbishop and his wife³⁵ and family. Archbishop Matthew, who was much engaged in politics, appears to have been a great wit and a punster, but at the same time of a good disposition, very bountiful and learned, and as a divine, most exemplarily conscientious and indefatigable both in preaching and other duties.³⁶

³⁵ He married Frances Barlow, daughter of the Bishop of Chichester of that name; she died in 1629, and has also a monument in this Cathedral, the inscription upon which is remarkable—"Frances Matthew, first married to Matt. Parker, son of Matthew Archbishop of Canterbury, afterwards to Tobie Matthew, that famous archbishop of the see. She was a woman of exemplary wisdom, gravity, piety, beauty, and indeed all other virtues, not only above her sex, but the times. One exemplary act of hers first devised upon this church, and through it, flowing upon the country, deserves to live as long as the church itself. The library of the deceased archbishop, consisting of about three thousand books, she gave entirely to the public use of this church; a rare example that so great care to advance learning should lodge in a woman's breast; but it was the less wonder in her, because herself was of kin to so much learning. She was the daughter of William Barlow, Bishop of Chichester, and in King Henry VIII.th's time ambassador in Scotland, of the ancient family of the Barlows in Wales. She had four sisters married to four bishops, one to William Whickham, Bishop of Winchester, another to Overton, Bishop of Coventry and Lichfield. A third to Westphaling, Bishop of Hereford, and a fourth to Day, that succeeded Whickham in Winchester; so that a bishop was her father, an archbishop her father-in-law, she had four bishops her brethren, and an archbishop her husband."

³⁶ He kept an account of all the sermons he preached, by which it appears that while Dean of Durham he preached 721 sermons, when Bishop of Durham 550, and when Archbishop of York 721, in all, no less than 1992 sermons. Preferment never once induced him to desist from his duty, and there was scarcely a pulpit in the dioceses of Durham or York, in which he had not preached; notwithstanding he was

At the eastern end of the Cathedral, in the Lady Chapel, is a mural monument in memory of Archbishop Accepted Frewen, who died at the palace of Bishopsthorp, in the year 1664. The effigy of the archbishop is represented lying on an extended basement in his canonical robes and cap; the superstructure of the monument consists of two Corinthian columns supporting an open entablature, beneath which is a shallow arch, containing the epitaph between piles of large books; above are the arms of the see of York impaled with those of the family of Frewen,³⁷ and the whole is surmounted by figures of Faith, Hope, and Charity.

The monument of Archbishop Sterne, who died at Bishopsthorp in the year 1683, in St. Stephen's chapel, at the eastern end of the Cathedral, was erected to his memory, by his grandson Richard Sterne, of Elvington, in this county. The figure of the archbishop, robed and mitred, is represented reclining on a broad basement, inscribed with a long Latin eulogy.³⁸

In the southern aisle of the choir is a monument in memory of Archbishop John Dolben, who died at the palace of Bishopsthorp in the year 1686. This tomb consists of an elevated basement, upon which is a reclining figure of the deceased prelate in his canonical habit, and with his mitre on his head. A lofty pyramidal marble slab, which stood at the back of the statue, was destroyed in the fire. The iron railings in front are adorned with a shield of the arms of Dolben impaling those of the see of York.³⁹

so industrious, it is rather singular there are none of them in print. The only imputation which remains on his memory is the alienation of York House, in the Strand, London, to George Villiers, the celebrated Duke of Buckingham, for which he is said to have accepted lands in Yorkshire of inferior value.

³⁷ This archbishop was the son of a puritan, and his baptismal name of Accepted, was perhaps intended as a token of his father's sanctity; his brother was named Thankful Frewen.

³⁸ The first promotion of this prelate to the mastership of Jesus College, Cambridge, is thus mentioned in a private letter to one of his contemporaries. "One Sterne, a solid scholar, who first summed up the 3600 faults that were in our printed bibles of London, is, by his majesty's direction to the Bishop of Ely, made master of Jesus." He afterwards proved a liberal benefactor to that college, as it was by his means that the northern side of the outer court was built. As Archbishop of York he would have deserved encomium, if he had not demised the estate of Hexgrave, in Nottinghamshire, from the see to his own family. His benefactions to Benet College and to the rebuilding of St. Paul's Cathedral, as well as his other gifts to public and charitable purposes show, that if he was rich he was also liberally inclined.

³⁹ Archbishop Dolben commenced life as a soldier, and served the king as an

Archbishop Thomas Lamplugh, who was descended from an ancient family of that name in Cumberland, was previously Bishop of Exeter, translated to York by James II., and confirmed therein by William III.; he died at Bishopsthorp in 1691; his monument in the southern aisle of the choir is considerably elevated, and exhibits a statue of the mitred prelate in his proper robes, with his crosier in his hand, in an erect position, and is one of the earliest instances of monumental effigies, the size of life, represented standing.

At the east end of the south aisle of the Lady Chapel is also a sumptuous monument, in memory of Archbishop John Sharp, who died at Bath, in the year 1713. A black marble sarcophagus raised on a massive plinth, forms the basement of the structure; upon this is represented a graceful reclining figure of the deceased, in his archiepiscopal vestments, and with his mitre on his head. In the composition and character of this statue, there is no want of dignity, and the sculpture is excellent. The elevation of the monument is an architectural design of the Corinthian order; over the figure is a canopy with his epitaph inscribed on pendent drapery, and above the canopy, winged infants supporting the archbishop's escutcheon: the back of the monument, being of black marble, forms a bold contrast to the white marble of the sculptured parts. The epitaph was written by Bishop Smallbridge, Sharp's contemporary and intimate friend, and is full, in every particular, as to the archbishop's promotion and personal merits.⁴⁰

Several succeeding archbishops of York were not buried in the Cathedral. Archbishop Drummond, who died at Bishopsthorp in 1776, was buried by his own desire in a very private manner near the altar of that church; and Archbishop Markham, who died in London, in 1807, was buried in the cloisters of Westminster Abbey.

ensign at the siege of this city in 1634; at the battle of Marston Moor in the same year he was dangerously wounded in the shoulder by a musket ball. At the Restoration he was made Dean of Westminster and Bishop of Rochester, and eventually Archbishop of York. He died of the small-pox.

⁴⁰ Archbishop Sharp was much offended with the licentiousness in which Dean Swift indulged, and when Queen Anne nominated him to a see, the archbishop represented the dean to her majesty as a man whose Christianity was very questionable, which disapprobation impeded his preferment.

In the northern aisle of the choir is an interesting monument, erected to the memory of William of Hatfield, second son of King Edward III., who died at the early age of eight years, in 1344.⁴¹ The royal youth is represented habited in a doublet with long sleeves, a mantle with foliated edges, plain hose, and shoes richly ornamented; on his head is a chaplet, and a magnificent belt encircles his loins. The head of the prince was formerly supported by two angels, now destroyed, and his feet rest against a lion couchant; the figure lies under a beautiful canopy. On the wall at the back are traces of a painted decoration composed of the Planta-Genista.

In the northern transept is a table monument of Purbeck marble, in memory of John Haxby, treasurer of the Cathedral, who died in 1424; on this tomb, according to ancient limitations of the church estates, payments of money were formerly made.

Other ancient monuments of distinguished personages in this Cathedral, are those of Bryan Higden, Dean of York, who died in 1539; James Cotrel, who died in 1595, and Elizabeth Eymes, or Haynes, who died in 1583, and was daughter of Sir Edward Neville, beheaded by Henry VIII.

There are also monuments of Sir Henry Belasyse, and dame Ursula his wife, the daughter of Sir Thomas Fairfax, of Denton; the tomb is of King Charles I.'s time, but is without date.

The monument of Charles, first Earl of Carlisle, who died in 1684, was erected by Lady Mary Fenwick, his daughter, widow of Sir John Fenwick, a Jacobite, beheaded by William III., and exhibits his bust.

A marble slab commemorates Frances, Countess of Cumberland, daughter of Robert, Earl of Salisbury, who died in 1643.

A cenotaph, erected at the expense of, and "by the public love and esteem of his fellow citizens," to the memory of Sir George Savile, Bart., M.P. for Yorkshire in five successive parliaments, and who died in 1784; the deceased is represented leaning upon

⁴¹ This prince was born at Hatfield, near Doncaster, whence he took his surname. Queen Philippa his mother, on this occasion, gave five marks per annum, to the neighbouring Abbey of Roche, and five nobles to the monks there; which sums, when the prince died, were transferred to the church of York where he was buried. *Drake's History of York.*



Drawn by Hablot Browne.

For Winkles's Cathedrals

Engraved by B. Winkles

YORK CATHEDRAL.

SOUTH TRANCEPT



a pillar, having a scroll in his hand, inscribed "the petition of the freeholders of the county of York."

A monument in the southern aisle commemorates William Wentworth, Earl of Strafford, K.G., son of the minister of King Charles I., who died in the year 1695. It contains a statue of the earl, who is represented attired in the robes of the order of the garter, with his coronet placed on a cushion at his feet. There is also a monument of Thomas Watson Wentworth, nephew of the Earl of Strafford, who died in 1723; his effigy is represented in a Roman dress. In the Wentworth vault close by is buried the Marquis of Rockingham, who died in 1782, during his second term of office as prime minister.

In the Lady Chapel is a monument, sculptured by Westmacott, in memory of William Burgh, LL.D., who died in the year 1808; it consists of an emblematical figure of Faith, sustaining with her right hand a cross, and having her left placed on a book, inscribed "on the holy Trinity;" the epitaph was written by John Bacon Sawrey Morritt, Esq., of Rokeby.

In the north aisle of the choir are preserved two triangular chests, which were formerly used to contain copes. One of the chests is covered with leather, and both beautifully ornamented with floriated iron work, probably dating from the Norman period. In 1831, the workmen employed in the reparation of the Cathedral, discovered in the same aisle a leaden coffin, supposed to have been that of Archbishop Savage, who died in 1507.

Several illustrious persons have been interred in this Cathedral, but the exact situation of their places of burial is not known. The head of King Edwin is said to have been buried in the church erected by him. Eadbert, King of Northumberland, who died in the year 757, was buried in the porch of the church; and Tosti, the Anglo-Saxon, Earl of Northumberland, brother of King Harold, who was killed at the Battle of Stamford Bridge, in 1066, was buried at York, as were also others of note. It must be confessed that very few of the monuments in this Cathedral are highly interesting, either as works of art or subjects of antiquity, compared with the grand display afforded by most of the other Cathedrals in the kingdom.

The vestries on the southern side of the church contain several curious antiquities, amongst which is a gold ring, taken from Archbishop Rotherham's tomb, having his motto engraven within it, "Honneur et Joie." In the inner vestry, or council-room, is a large press, in which many evidences and registers of the church are preserved; but the most curious ancient relic is Ulphus's horn of ivory; an inscription in Latin upon the horn, states that Ulphus, prince of the western parts of Deira, originally gave it to the church of St. Peter, together with all his lands and revenues. Henry Lord Fairfax restored the horn after it had been plundered during the siege of York. The dean and chapter decorated it anew, A.D. 1675. Camden, in his *Britannia*, mentions this horn, and quotes an ancient authority for an account of the donation of which it served as a token. The church holds by this horn several estates of great value, not far eastward from the city of York, and which are still called *Terræ Ulphi*; the endowment was made about the year 1036.⁴²

In the press are also three silver chalices, taken from the graves of three of the archbishops, and several rings found in the tombs of Archbishops Sewal, Grenefeld, Bowett, and others,⁴³ a pastoral staff of silver, given by Katharine of Braganza, queen dowager, to her confessor Smith, when nominated by King James II. to be one of the bishops.

Here is also an ancient chair, in which it is said several early kings have been crowned. King Richard III. is reported to have made a progress to York shortly after his accession to the throne, and to have been "the second tyme crowned by Dr. Rotherham, Archbishop of Yorke, in the cathedral church, with great solemnity," when "his sonne alsoe was invested in the principallitye of Wales."⁴⁴ A canopy of gold tissue was formerly shewn, which

⁴² A Tract on the subject of this horn is printed in the first volume of the *Archæologia*.

⁴³ The rings of the two first bishops are rubies set in gold; Bowett's is a composition of gold, with a motto, *Honneur and Joy*.

⁴⁴ Sir George Buc. In Hall's Chronicle, is also a particular account of the ceremony. "Richard was received at York with great pomp and triumph by the citizens; and on the day of the coronation, September 8, 1483, the clergy of the church in their richest copes went about the streets in procession, followed by the King with his crown and sceptre, accompanied with a great number of the nobility of the realm. Then fol-

was carried over King James when he visited York; two small coronets of copper gilt, used on the same occasion, remain. Drake says, "on the 10th of August, 1617, came King James to York, in his progress towards Scotland, accompanied by many earls barons, knights, and esquires, both Scotch and English. The sheriffs of the city, attended by one hundred young citizens, on horseback, met the king on Tadcaster bridge, and carried their white rods before him till he came to Micklegate Bar. Here the lord mayor, aldermen, and twenty-four, with many other citizens did welcome his majesty to the city of York. The lord mayor on his knees presented the sword with the keys of all the gates and posterns, and likewise presented a standing cup, with a cover of silver double gilt, a purse with a hundred double sovereigns in it, and made a worthy speech at the delivery of each particular to the king. After him, Sergeant Hutton, recorder of the city, made a long oration, which ended, the king delivered the city's sword to the Earl of Cumberland, chief captain of the city, who carried it, and the lord mayor the mace, before his majesty. On the top of the Ouse bridge another speech was made to the king by Sands Percvine, a London poet, concerning the cutting of the river, and making it more navigable. Thence his majesty rode to the minster, where he heard divine service, and so to the manor, where he kept his court. The next day he dined with Lord Sheffield, lord president, at Sir George Young's house, in the minster yard; after dinner and banquet, the king made eight knights, walked into the Cathedral, viewed the chapter-house and church, which he much commended for its elegant workmanship. The day after, his majesty rode in his coach through the city to Bishopsthorp, where he dined with Toby Matthew, the archbishop. On the 13th, being Sunday, his majesty went to the Cathedral, where the archbishop preached a learned sermon before him; after which,

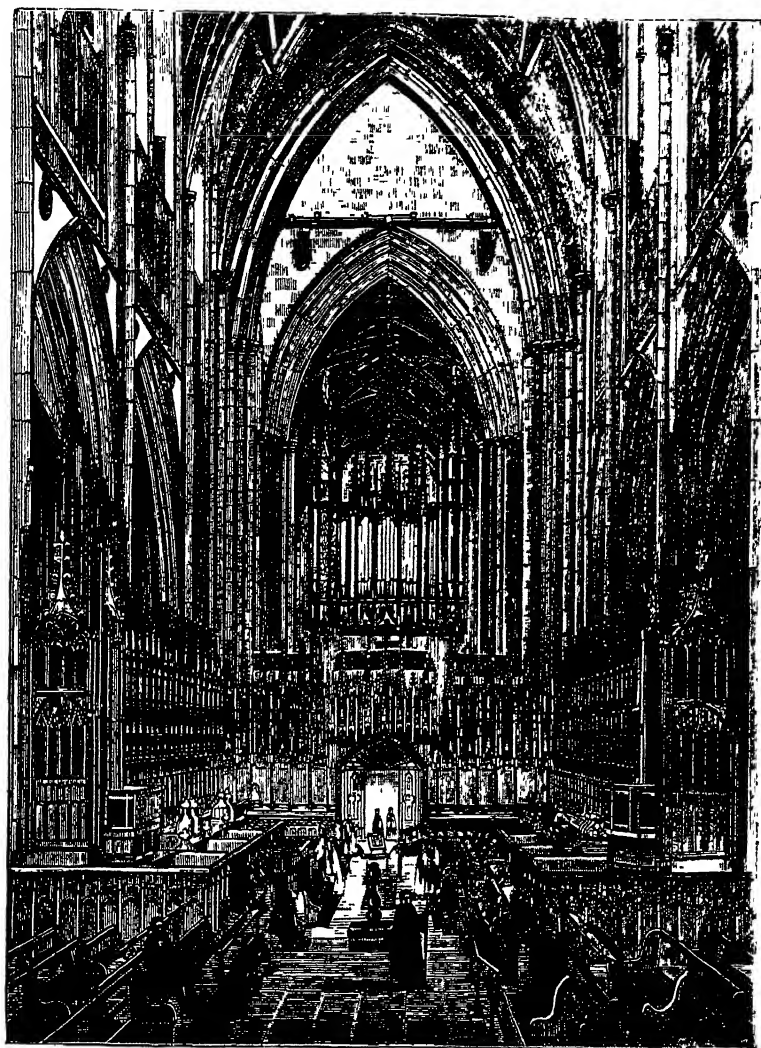
lowed Queen Anne, crowned likewise, leading in her left hand Prince Edward her son, having on his head a demy crown. In this manner they went to the Cathedral, where Archbishop Rotherham set the crown on Richard's head in the chapter-house. The lords spiritual and temporal of the realm were present on this solemn occasion, and indeed it was a day of great state, there being then three princes in York wearing crowns; the King, the Queen, and Prince of Wales. Now followed tilts and tournaments, masques, revells, and stage-plays, with other triumphant sports, with feasting to the uttermost prodigality." *Drake's History and Antiquities of the City of York.*

he touched about seventy persons for the king's evil. This day he dined with the lord mayor, with his whole court; after dinner, he knighted Sir Robert Askwith, the lord mayor, and Sir Richard Hutton, the recorder. On Monday, the king rode to Sheriff Hutton Park; and on Tuesday, Dr. Hodgson, chancellor of the church, and chaplain to his majesty, preached before him at the manor. After sermon, the king took coach in the manor-yard, when the lord mayor, aldermen, and sheriffs, took their leaves of his majesty, who went that night to Ripon."⁴⁵

The Cathedral Library is in a large handsome room, situated on the northern side of the church, and was formerly a chapel to the archiepiscopal palace. The floor is of oak, and a light gallery of the same material affords access to the upper shelves: the western window of painted glass exhibits the armorial bearings of the dignitaries of this Cathedral, having in the centre the arms of his late Majesty, William IV. as Duke of Clarence; the other windows are of ground glass. The foundation of the present library was the gift of Archbishop Matthew, by his widow Frances Matthew. The next addition of any considerable amount was from Lord Fairfax; and Archbishop Dolben gave to the library by his widow and his son Gilbert Dolben, a present of books in the year 1686, consisting of nearly 400 volumes. The collection of the Rev. Marmaduke Fothergill, S. T. P. vicar of Kipwith, in the East Riding of this county, was added to the library some time after his death, which took place in the year 1731. Besides these, other presents, of less amount, in books and in money for the purchase of books, have been made at different times since the foundation of the library, which now contains 108 manuscripts,⁴⁶ and in printed books, as nearly as at present can be ascertained, about 8000 volumes.

⁴⁵ Drake's History, page 133.

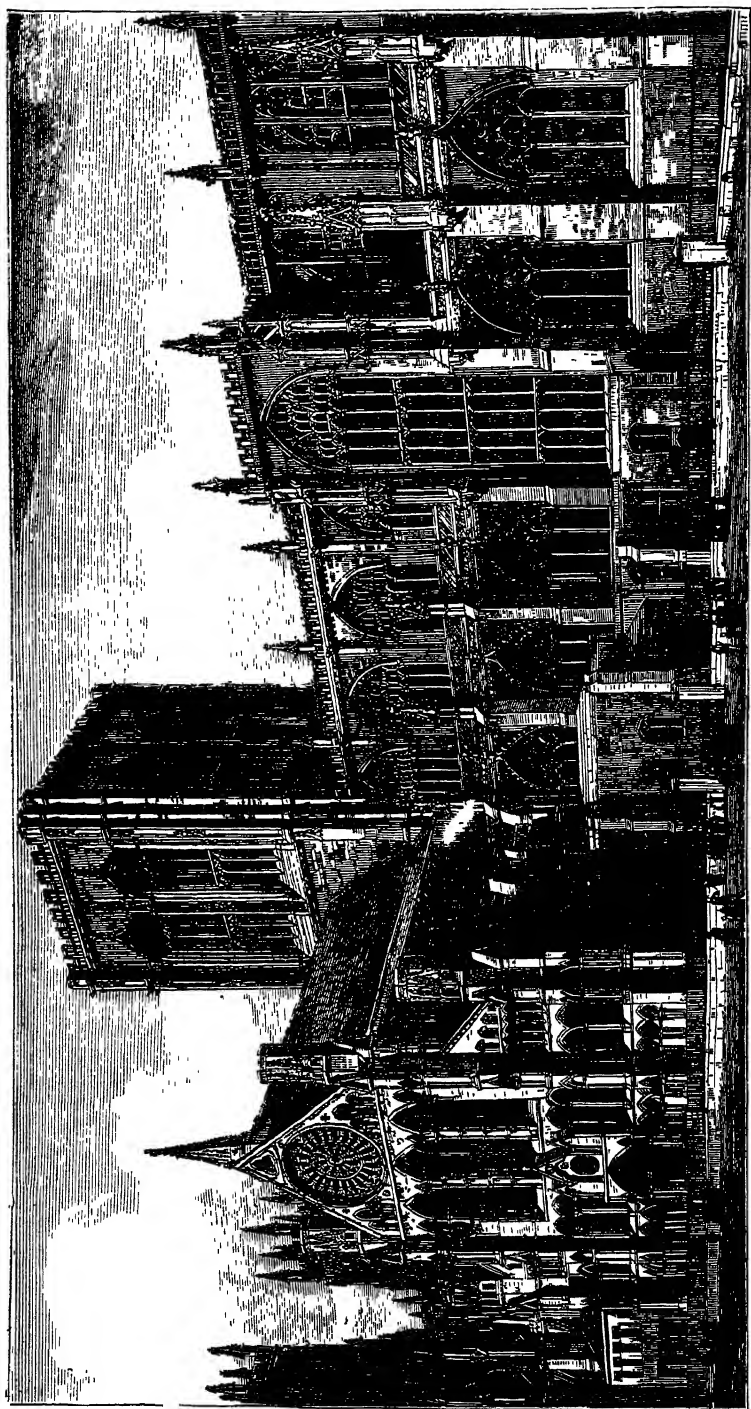
⁴⁶ Amongst these is a manuscript version of the New Testament, by Wicliffe, which had formerly been Queen Elizabeth's, and containing her majesty's own autograph.



YORK CATHEDRAL: THE CHOIR, LOOKING WEST.

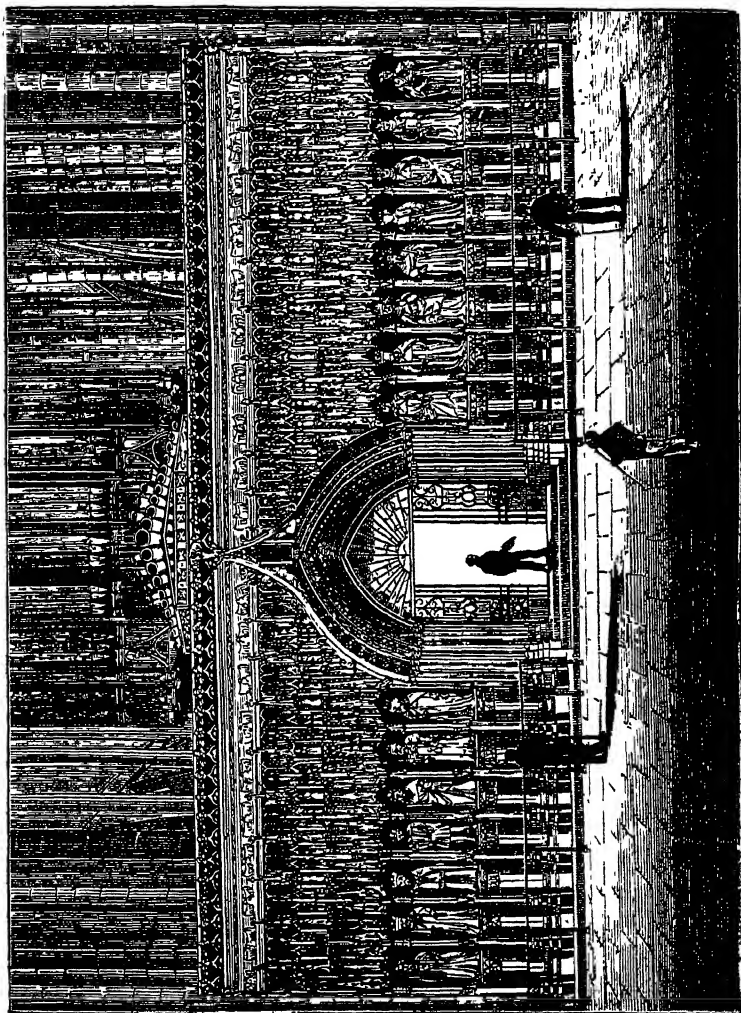
MODERN HISTORY OF YORK CATHEDRAL.

THE modern history of York Minster commences with the restoration after Martin's fire. The Government contribution of timber and lead, and Sir E. Vavasour's of stone from quarries at Tadcaster, from which the original building had been supplied, showed public spirit worthy of all imitation. A national subscription of £65,000 testified to the value attached to this great



YORK CATHEDRAL : SOUTH SIDE.

cathedral. Unfortunately a second fire, on the 20th May, 1840, occasioned by the carelessness of a workman, did great damage.



YORK CATHEDRAL: THE CHOIR SCREEN.

It commenced in the south-west or bell tower, where some shavings were first ignited, and extended to the roof of the nave, which was destroyed, and the bells fell from their position. This second restoration, directed by Mr. Sidney Smirke, cost £23,000.

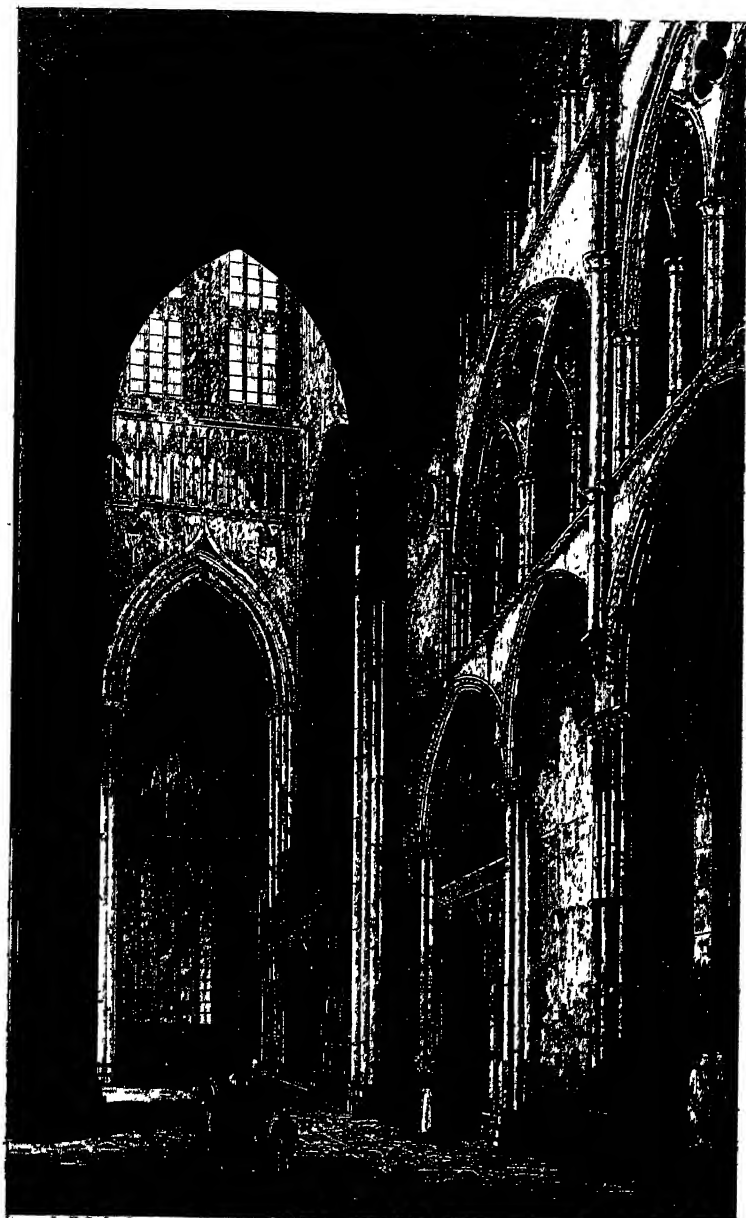
The vaulting of the nave was replaced in wood, according to the previous design. A new peal of 12 bells was erected out of Dr. Beckwith's bequest to the city of York. The great bell, which cost £2,000, was erected by public subscription in 1845. It weighs $10\frac{3}{4}$ tons, and is eight feet four inches in diameter, by seven feet two inches high. It, however, only strikes noon, and this is done by means of a hammer, the clock intended to have been connected with it never having been added.

Since this period the restorations and improvements carried out under, and largely at the cost of the late Dean, the Hon. and Rev. Augustus Duncombe, have been the most important. Both the east and west windows and those of the north transept have been entirely protected by coverings of thick glass externally. Many modern monuments and some new stained windows have been added.

The external view has of late years been considerably improved, especially at the west end, and on the south side, by the removal of various small buildings, so that the Minster can now be adequately viewed on almost all sides.

In the west front the figures of the Percy and the Vavasour, in niches on either side of the central doorway, have been re-worked by Michael Taylor, of York. Some of the stonework of the south-west tower, damaged by the fire of 1840, has been renewed. We may here note that the tracery of the great west window has been completely restored in modern times, but precisely following the original. The external part of the south transept was restored in 1874-5, and the clock which formerly surmounted the porch was removed.

The sculpture over the door of the south aisle had to be renewed after the fire of 1840; the old work, including a man fighting a lizard-like monster, and Samson in two situations, with the lion and with Delilah, being exactly copied. In 1863 the nave was supplied with movable seats, choir stalls, and an organ by Hill, of London. It is now lighted with gas, the jets running round the capitals of the nave-piers, and in the choir along the base of the triforium.



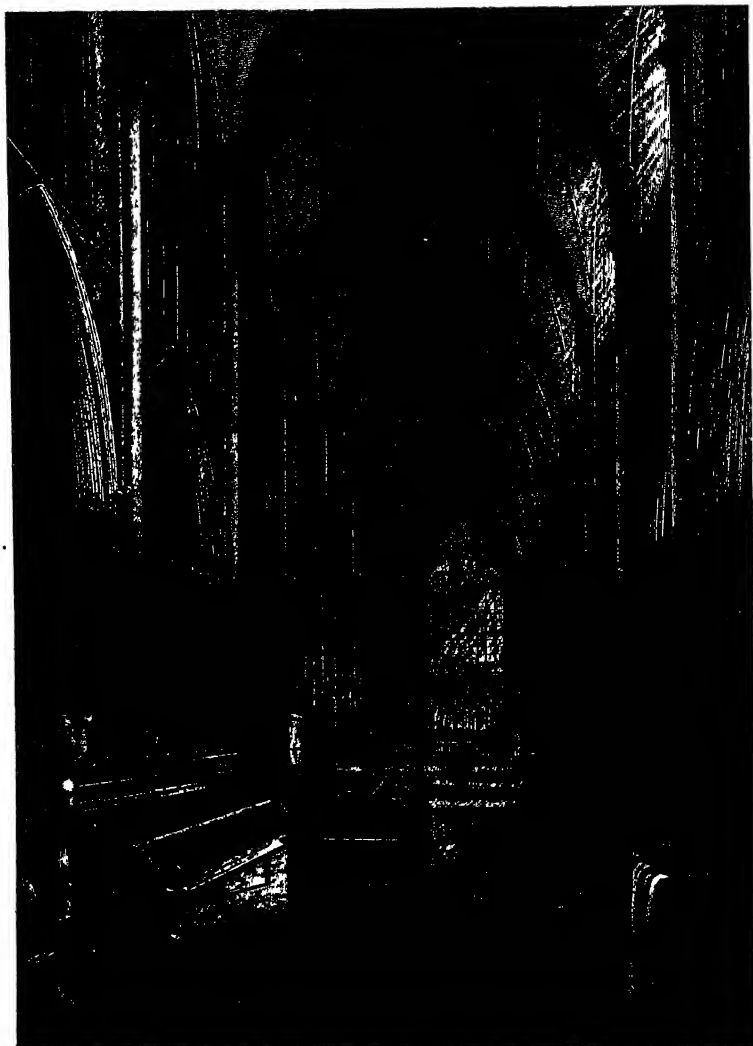
Drawn by R. Garland

for Winkless Cartoons

Engraved by W. E. Albutt

YORK CATHEDRAL.

VIEW FROM SOUTH TO NORTH TRANSEPT



Drawn by Robt Garland

for Winkles's Cathedral

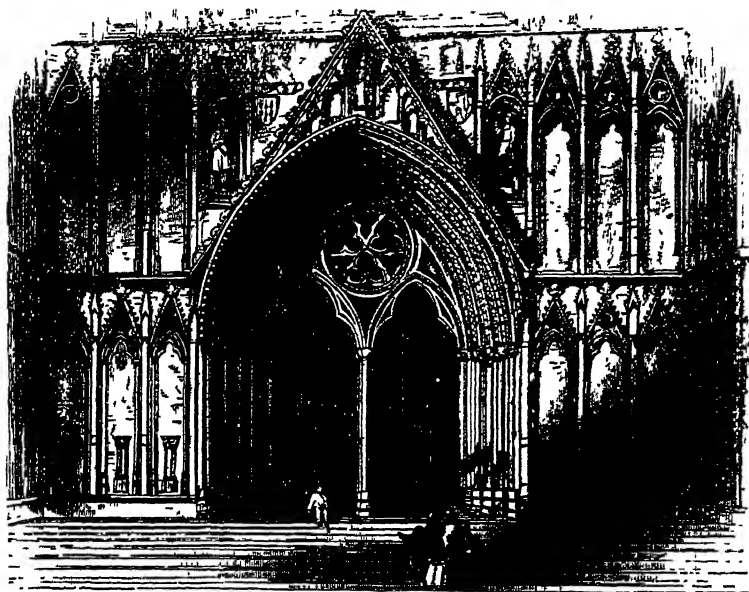
Engraved by B Winkles

YORK CATHEDRAL.

CHOIR LOOKING EAST

The recessed tomb in the north aisle, attributed to Archbishop Roger, was restored in 1862. When the tomb was opened some bones and vestments were found in it. The design has been somewhat altered in the restoration.

The restoration of the south transept (1874-5), under the direction of the late Mr. Street, was necessarily considerable, on account of the dilapidation which had taken place; it cost



YORK CATHEDRAL: WEST DOOR.

£23,000. Until modern times the rose window here and the five smaller lancets of the north transept were hidden internally by the vaulting of the roof.

The eastern aisle of this transept contains, close to that of Archbishop Walter de Grey, the elaborate monument of the late Dean Duncombe (died 1880), in the decorated style, designed by Mr. Street, and executed by Brindley. Its base is of black marble, on which is the cenotaph, supporting a life-sized recumbent figure of the Dean in white marble, the work of Mr. Boehm, R.A. This is surmounted by a richly-carved canopy, supported by four

buttresses adorned with figures of Paulinus, the first Archbishop of York, and other early English saints. The ascension, the annunciation, and other sacred subjects, are also represented on the canopy, which is "one mass of delicate and highly-finished carving, abounding with crocketed pinnacles and finials."

It should be mentioned that the figure of Archbishop Grenefield (p. 83), in the north transept east aisle is modern, being the work of Michael Taylor. At the north end of this aisle is the monument of Dr. Stephen Beckwith of York (died 1843), whose bequests to various charities amounted to £46,600. Opposite to this, in the west aisle, is the tomb of Archbishop Harcourt (died 1847), with effigy by Noble. The stained glass window on the north side of this aisle is erected to the memory of Mr. Justice Wightman, who died at York in 1863: its subjects are Scriptural, connected with the administration of law by Moses, Samuel, and Solomon. The four windows to the west are in memory of the members of the 51st and 94th Regiments who died of cholera in India in 1861. They represent scenes in the life of Caleb, Joshua, Gideon, and David.

The Chapter House, adjacent to the north transept, was restored in 1845, by the bequest of £3,000 by Dr. Beckwith, the Purbeck marble being largely renewed. The roof was illuminated, the old paintings of effigies of kings and bishops which it had, being unfortunately effaced and replaced by a commonplace decoration by Willement. Some panels of the old ceiling are preserved in the vestibule. One new window, the eastern one, has been inserted by Barnett & Sons, of York, the subjects taken from the life of Christ. A pavement of Minton tiles has also been laid down.

The organ, presented by the Rev. John Lumley Savile, afterwards Earl of Scarborough, senior canon of York (p. 81), was largely added to and improved in 1860. It has now 79 stops and 4,540 pipes; there are four manuals.

In the choir the stone altar screen, though modern, is a remarkably good reproduction of its predecessor, destroyed in the fire of 1829. Its arches are filled with plate glass. The reredos,



Desig. by Habet Browne

for Winkles Cathedrals

Engraved by B. Winkles

YORK CATHEDRAL.

THE NORTHERN TRANSEPT CENTRAL TOWER & CHAPTER HOUSE.

a memorial to the late Mrs. Markham, contains a terra-cotta crucifixion by Tinworth. In the Lady Chapel aisle is the altar tomb of Archbishop Musgrave (died 1860), the effigy by Noble. In the western part of the south choir aisle are several striking memorials, chiefly military. One of them by Phillip, from Sir G. G. Scott's design, a sculpture in high relief, represents the soldiers in the burning of the *Europa* transport in 1854, stepping in line from the ship into the water. Another commemorates Canons Mason and Dixon, the latter of whom was joint author of the "Lives of the Archbishops of York."

The crypt, as now exposed, shows not only much of the Norman work of the earliest period, but portions of wall with Saxon herring-bone work, which probably formed part of King Edwyn's Church. A slab of stone about five feet above the pavement, and three steps near it, are still preserved. They have been conjectured to be an altar and the ascent to it.

THE OLD MAN OF THE MOUNTAIN ST. PETER'S

THE OLD MAN OF THE MOUNTAIN



WELLS CATHEDRAL.

THE city of Wells is very beautifully and romantically situated at the southern extremity of the almost mountainous range of Mendip, about five miles from the town of Glastonbury, and nineteen from the city of Bath. The name is said to have been derived from St. Andrew's Well, a remarkable spring, which rises near the site of the episcopal palace, and, emitting a copious stream, surrounds that ancient structure with its transparent waters, and thence transmits them through the several parts of the city. It is traditionally indebted for its origin to the ardent religious zeal of Ina, king of the West Saxons, who here founded a church, and dedicated it to St. Andrew the Apostle. A college of priests was subsequently established by Kinulph, successor to Sigebert; and Adhelm, who had been abbot of Glastonbury, was, A.D. 910, consecrated by Plegmund, Archbishop of Canterbury, the first bishop of Wells, with Somersetshire for his diocese. The city was incorporated by Reginald Fitz-Joceline, the son of Joceline, bishop of Salisbury, Bishop of Bath and Wells in the reign of Henry II., and is divided into four *verdereys*, each of which is superintended by two *verderers*, an office originating in the ancient *viridarii*, who kept the assizes of the bishop's forest of Mendip.¹

The original Cathedral of Wells, which had been erected by Wulfhelm, the successor of Adhelm, the first bishop, appears to have been much indebted to the munificence of Bishop Giso, one of the chaplains to King Edward the Confessor, who, having increased the revenues of the church, augmented the number of canons, and built the useful appendages of a cloister, hall, and dormitory. This bishop also enlarged and beautified the grand choir of the Cathedral: having presided at Wells eight and twenty years, he died A.D. 1087, and was buried on the northern side of the high altar in his church.

John de Villula, a native of Tours, in France, who succeeded to the bishopric, is said to have practised physic in Bath with great success before his advancement to the episcopal chair. This pre-

¹ Collinson's History and Antiquities of the County of Somerset, vol. iii., p. 375.

late entirely demolished the cloister and other conventual buildings which Bishop Giso had erected for the use of the canons, and in the place where they had stood, built a palace for himself and his successors. This bishop being strongly attached to the city of Bath, whence he derived his fortune, determined to fix his pontifical seat there. In this design the prelate was encouraged by the monks of Bath, who petitioned him to unite the abbey with the bishopric, and gave him five hundred marks, with which he purchased the whole city of King William Rufus, and then assumed the title of Bishop of Bath. He died in 1122. Great contention afterwards arose betwixt the monks of Bath and the canons of Wells as to which city should be honoured with the episcopal seat ; the question being referred by compromise to arbitration, Bishop Robert ordained that the bishops of this diocese should neither be called bishops of Wells as they had been, or of Bath as they were, but that, taking their name from both churches, they should for the future be called bishops of Bath and Wells. That each of the churches, when the see was vacant, should appoint an equal number of delegates, by whose votes the bishop should be chosen, and that he should be installed both at Bath and Wells. He rebuilt some part of the Cathedral, and dying in the year 1165, was buried at Bath.

Joceline Trotman, or de Wells, a native of this city, and one of the canons of this Cathedral, was consecrated bishop of the diocese at Reading, before the end of the year 1205. But very soon afterwards having incurred the king's displeasure by interdicting the nation, at the pope's command, he was obliged to relinquish his bishopric, and spent five years abroad in banishment. After his return to his diocese, he applied himself to the enlargement of the church of Wells. He began his work about the year 1214, when he took down the greatest part of the church from the presbytery westward, and commenced rebuilding it on a more spacious and beautiful plan calculated to produce a noble and admirable effect ; he rededicated it Oct. 23, 1239. This bishop rebuilt the larger part of the Cathedral and its west front, one of the most remarkable specimens of enriched architecture in England ; he also built and endowed two costly chapels, one in his palace at Wokey, and the other at Wells. Bishop Joceline died 19th of November, 1242, and was buried in the middle of the choir. The entire plan

WELLS CATHEDRAL.

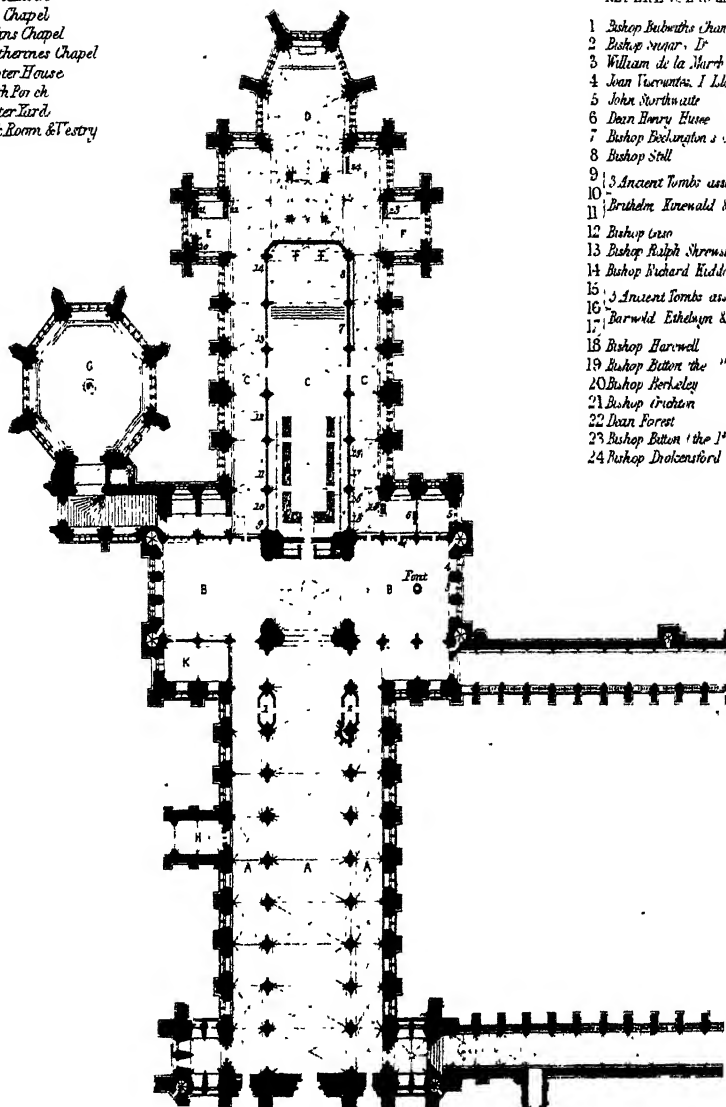
Scale of Feet
2 1/2 Feet

REFERENCE to the PLAN

- A Nave & Aisles
- B Transept
- C Choir & Aisles
- D Lady Chapel
- E St John's Chapel
- F St Katherine's Chapel
- G Chapter House
- H North Porch
- I Master Ward
- K Clock Room & Vestry

REFERENCE to the

- 1 Bishop Buboaths Chant
- 2 Bishop Roger, D
- 3 William de la March
- 4 Joan Vaccantia, I Lde
- 5 John Northwile
- 6 Dean Henry Hulse
- 7 Bishop Bechington & J
- 8 Bishop Stoll
- 9
- 10 Ancient Tombs assy
- 11 Brithelm Kenevald &
- 12 Bishop Gao
- 13 Bishop Ralph Stronsh
- 14 Bishop Richard Kiddle
- 15 Ancient Tombs assy
- 16 Barwold Ethelwyn &
- 17
- 18 Bishop Harwell
- 19 Bishop Bitten the
- 20 Bishop Berkeley
- 21 Bishop Irithem
- 22 Dean Forest
- 23 Bishop Bitten the 1st
- 24 Bishop Dolkenstord



or model of the church adopted by this bishop was carried out to its completion, with changes of architectural style, under successive bishops till its total completion by Bishop Stillington, in 1465. Ralph of Shrewsbury, the thirtieth Bishop of Wells, who succeeded in 1329, a century after its commencement, excelled almost all his predecessors in this see in works of liberality and munificence, and has the merit of continuing the original plan in his great benefactions to the Cathedral.

The very beautiful architectural style adopted in the reign of Henry III., is remarkable for the vast skill and taste displayed in the construction and ornamental parts; the boldness and lightness of all the edifices raised at this period are yet unrivalled, and command a very high respect for the taste and ability of the architects. In Flaxman's Lectures, that classical sculptor did not fail to commend highly the tasteful decorations of rich foliage and the gracefully disposed statues with which architecture of this period was enriched, but especially directed the attention of his pupils to this Cathedral as rebuilt by Bishop Joceline. The western front of the church equally testifies the piety and comprehension of the bishop's mind; and the sculpture, in Mr. Flaxman's opinion, presents the most useful and interesting subjects possible to be chosen. On the southern side, above the western door, are *alti relievi* of the Creation² in its different parts, the Deluge, and important Acts of the Patriarchs.³ Companions to these on the northern side are *alti relievi* of the principal circumstances in the life of Christ. Above them are two rows of statues, larger than nature, in niches, of kings, queens, and noble patrons of the church, saints, bishops, and other religious, from its foundation to the reign of Henry III. Near the pediment is our Saviour come to judgment, attended by angels, and his twelve apostles. The upper arches on each side, along the whole of the western front and continued in the northern and southern ends, are occupied by figures rising from their graves, strongly expressing the hope, fear, astonishment, stupefaction or

² There are many compositions of the Almighty creating Eve, by Giotto, Buon, Amico, Buffalmacco, Ghiberti, and Michael Angelo; but this is certainly the oldest and not inferior to any of the others.—*Flaxman*.

³ The death of Isaac and the figure of St. John are particularly instanced by Mr Flaxman as beautiful compositions.

despair, inspired by the presence of the Lord and Judge of the world in that awful moment. In speaking of the execution of such a work, Mr. Flaxman admits that due regard must be paid to the circumstances under which it was produced in comparison with those of our own times. There were neither prints, nor printed books, to assist the artist; the sculptor could not be instructed in anatomy, for there were no anatomists. Some knowledge of optics and a glimmering of perspective were reserved for the researches of so sublime a genius as Roger Bacon some years afterwards. A little knowledge of geometry and mechanics was exclusively confined to two or three learned monks in the whole country, and the principles of those sciences as applied to the figure and motion of man and inferior animals were known to none. Therefore the work is necessarily ill-drawn and deficient in principle, and much of the sculpture is rude and severe, yet in parts there is a beautiful simplicity, an irresistible sentiment, and sometimes a grace excelling more modern productions.

It is very remarkable, adds Mr. Flaxman, that the sculpture on the western front of Wells Cathedral was finished in 1242, two years after the birth of Cimabue, the restorer of painting in Italy, and the work was going on at the same time that Nicolo Pisano, the Italian restorer of sculpture, exercised the art in his own country. It was also finished forty-six years before the Cathedral of Amiens, and thirty-six years before the Cathedral of Orvieto was begun, and it seems to be the first specimen of such magnificent and varied sculpture, united in a series of sacred history, that is to be found in Western Europe. It is therefore probable that the general idea of the work might be brought from the East by some of the crusaders. There are two arguments strongly in favour of the execution being English—the family name of the bishop is English, Joceline Trotman; and the style both of sculpture and architecture is wholly different from the tombs of Edward the Confessor and King Henry III., which were by Italian artists.⁴

Thomas Beckington, who had been one of the canons of this Cathedral, was elected bishop of Bath and Wells in 1443, and continued in the peaceable enjoyment of his see until his decease in 1465. Of the manner in which this exemplary bishop employed

⁴ Flaxman's Lectures on Sculpture.



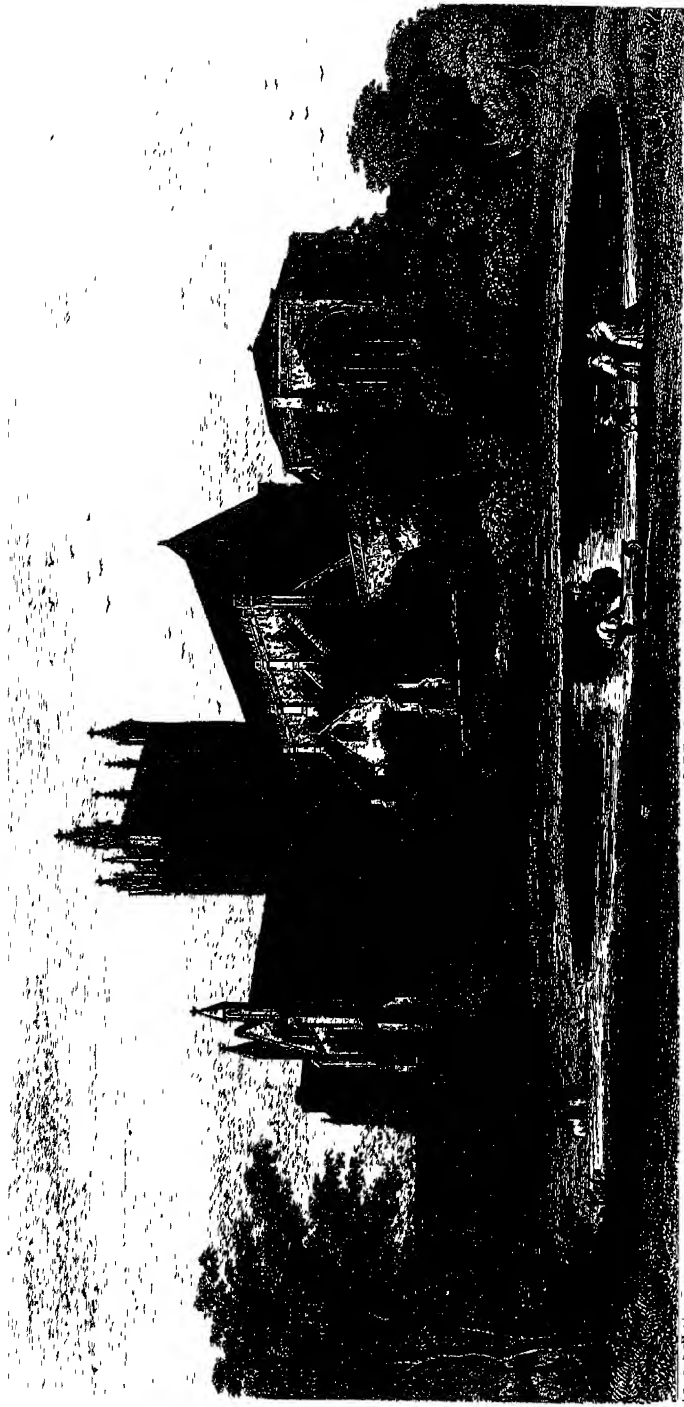
Drawn by Elliot Browne

See Wells as Cathedral

Engraved by B. Vint

WELLS CATHEDRAL.

WELLS CATHEDRAL, SHOWING THE WESTERN FRONT AND THE TOWER OF THE GIGANTINE.



WELLS CATHEDRAL.

WELLS, SOMERSET.

WELLS, SOMERSET.

great part of his time, and the vast revenues of his see, he has left splendid evidence; and so long as one stone of his Cathedral remains, so long must his memory, his taste, and his liberality, be held in veneration. It has been happily conjectured that he imbibed his love for, and perhaps skill in, architecture from his first patron, William of Wykeham, bishop of Winchester, from whom Bishop Waynflete is known to have acquired his knowledge of that science. Beckington's munificence was scarcely inferior to that of either of those celebrated personages. He repaired and beautified all the episcopal houses in his diocese, on most of which he caused his own rebus to be affixed. He also erected a considerable part of the cloisters of this Cathedral, and built and endowed a chantry chapel on the southern side of the choir; the whole of the college of the vicar's choral was rebuilt at his expense by his executors. His attention was not confined to the mere appendages of his Cathedral. Amongst other benefactions to the city of Wells he built "the new work," a row of houses on the northern side of the market-place, and two large gatehouses at the eastern end; he also granted permission to the inhabitants of the city to have a conduit near the cross, to be supplied by pipes from St. Andrew's well, within the precincts of the palace.* "It is at Wells," says Sir Harris Nicolas, in his *Life of this Bishop*, "that the lover of the arts and the admirer of the zeal and disinterestedness of the prelates of the middle ages will be most impressed with respect for Bishop Beckington; but whilst viewing the effects of his munificence will he be able to refrain from asking himself, why it is that the most opulent successors of those great men have so rarely imitated them? Will his respect for the established order of things be sufficient to repress the reflexion, that with nearly the same revenues the modern clergy seldom indeed beautify or repair cathedrals, or found colleges. There is an indifference, an apathy about ancient ecclesiastical buildings in this country which is really surprising; in proof of which it may be observed, that the repairs of churches are generally left to the superintendence of uneducated and incompetent men, who everywhere leave marks of their barbarous ignorance and want of taste.

Fortunately a different spirit has become developed, both in

* *Life* prefixed to "The Journal of Beckington," printed in 1828.

the Cathedral and the parochial clergy, and in the people, since the time when Sir Harris Nicolas wrote this severe criticism on the condition of ecclesiastical edifices, and the extent to which they were neglected, or the unsatisfactory manner in which they were repaired or restored. Although Wells has been dealt with unadvisedly in some respects, it has in many points been restored with excellent judgment.*

The Cathedral Church of Wells is not only one of the most perfect in its original plan, carried out in the early part of the reign of Henry III. on a still earlier design, but its appendages are more complete than those of any other Cathedral in the kingdom. It is this general harmony of the surrounding buildings that renders the effect on first view particularly striking. C. A. Stothard wrote of Wells :—"The Cathedral, with its various surrounding gates, the magnificent close, and the west front covered with figures of the finest workmanship, certainly must bear the palm from all others."†

Cathedral Green, in the Liberty of St. Andrew, from its western side, presents a scene in perfect harmony with a painter's feelings ; a broad lawn extends round the northern front of the church to the beautiful chapter-house, whence an ornamental gallery of communication is carried over an arch to the Vicars' Close, a large, ancient quadrangle, having a hall and chapel at its northern and southern extremities. On this side of the Cathedral Church is also the deanery, a mansion in which Dean Gunthorp, who rebuilt it, is said to have entertained King Henry VII., on his return from the west country. In allusion to the name of Gunthorp, several large guns are carved on the house. On the southern front of the Cathedral are the cloisters, larger than those of Salisbury, and the bishop's palace, originally built by Bishop Joceline, surrounded by an embattled wall and moat ; the area of the palace occupies nearly seven acres of ground ; but the Hall suffered at the hands of the spoiler under Edward VI. and during the Commonwealth, and is now a ruin.

The western front of the Cathedral occupies a space of one hundred and fifty feet in length, including the boldly projecting buttresses of the large towers, which rise to the height of not less

* See pages 125 to 130.

† Memoirs of C. A. Stothard.

than one hundred and thirty feet. The statues, of the size of life and larger, which are upon this front, amount to one hundred and fifty-three in number, and of smaller figures there are more than double that number. In the centre is a double doorway opening upon the nave, with small lateral doorways to the aisles; above the course, at the springing of the arch of the central doorway, is a continued series of arches, not without ornament, but less highly enriched than the upper compartments of the front. Three central lancet arch windows^a are separated by piers of nearly equal width to the openings, a peculiar feature in the earlier stage of the pointed architecture, satisfying the antiquary as to the precise date of the foundation of the structure. The most remarkable part of the western front is the enrichment of the projecting buttresses, and the large space over the great western window, which excites almost universal admiration, independently of its great antiquity.

Few of the earliest specimens of sculpture which adorned the structures of the twelfth and thirteenth centuries are now remaining, but they were almost invariably placed in niches of the pointed style of architecture, whence it became a matter of necessity to introduce but one figure, and that in an upright position; yet under all these disadvantages a competent judge may discover in the majority of the works of our ancient sculptors a freedom and correctness of design that did, with due encouragement, produce works equal to those of the Italian school. If (says an able critic on sculpture) we examine the countenances of the kings and saints scattered over cathedrals and some churches, it will be evident that the artists who made them were capable of expressing dignity and piety; their drapery is generally in large graceful folds, correspondent to the position of the limbs.^b

^a The term lancet has been happily applied to the tall narrow windows which enlighten the structures of the thirteenth century. Salisbury Cathedral is the most complete specimen of that style; these lights have each a pointed arch at top, and the arch is frequently raised on straight lines above the mouldings of the impost, where such mouldings occur. This is indeed the lancet form, comparing the arch to the head of a lance or dart. A mixture of semicircular and lancet arches is not uncommonly found in buildings of the twelfth century, when the pointed arch began to prevail. Pointed architecture is so termed in allusion not only to its characteristic arch, but to its pinnacles, spires, etc., and seems most appropriate and most expressive of its character.—*Pugin's Specimens of Gothic Architecture*, vol. i. p. 2.

^b The admirer of sculpture cannot fail of being highly gratified by tracing the progress of English statuary in that vast field for observation, Westminster Abbey

The Cathedral Church of Wells (continues the same author) is decorated with a profusion of sculpture decidedly of a more elevated character than that at Salisbury, the church of which was erected about the same time. Here may be seen a number of *alti relievi* of two or three figures, representing some of the choicest subjects selected from the Old and New Testaments, in the arrangement of which many of the groups display very considerable taste and judgment. In more elevated situations are ranges of niches, containing statues of the principal personages connected with the church, such as saints, kings, queens, nobility, and clergy. The principal subject in the west front is evidently Christ attended by angels and his twelve apostles; many of the designs occupying the upper arches round the church are emblematical of the Creation, the Deluge, the life of Christ, and particularly of the Resurrection and the Day of Judgment.¹⁰ The artist who was employed at Wells, a perfect master of his profession, has left ocular evidence of his superior abilities, and, although these works exhibit great deficiencies in what is now termed classicality or principles of art, they yet possess many fine original sentiments and occasional excellencies which overbalance minor defects, and are consequently fairly deserving of esteem, especially as they were produced long before the revival of arts and learning in Italy.¹¹

The porch on the northern side of the church is an elegant specimen of the early period of pointed architecture; the buttresses are plain, and the pinnacles without ornament, but its great merit is its simplicity of design. The great enrichment of the highly pointed arch of entrance is an abundance of beautiful recessed mouldings peculiar to the style in which it is erected; the insulated and banded shafts of the pillars on the sides have boldly sculptured capitals, very curiously ornamented, amongst the foliage of which is represented the remarkable events in the life and martyrdom of

Churen, where he will find almost an annual succession of architectural and monumental figures from its foundation to the present day.

¹⁰ Many other productions of the same date are impressive and rich in imagination; some are remarkable for the novel and poetical ideas which they display, as at the Cathedral at Peterborough there are a number of well-executed clever designs, representing infernal spirits tormenting sinners.

¹¹ Summary of early Sculpture in England; a very interesting paper on the subject, published in the Library of Fine Arts.

St. Edmund the King, who was shot with arrows, and afterwards beheaded in the year of our Lord 870. These subjects possess great merit from the elegance of the sculpture and intricacy of the design.

An uniform parapet, with corbel table and cornice, is continued all round the walls of the church over the clerestory and the aisles. Attached to an angle of the western buttress of the northern transept is a curious ancient clock, with figures in complete armour, which strike the hours on a bell. The whole of the Cathedral from the western front, excepting the upper parts of the towers on that part of the edifice, to about the middle of the choir, from its similarity of style and general uniform character of the architecture, is reputed to have been erected by Bishop Joceline. Before the year 1264, the whole of the more eastern part of the building, together with the Lady Chapel, was in progress. This is satisfactorily proved from the style of the workmanship, as well as from the fact of Bishop Bitton, who died in 1264, having been buried in the new chapel of the Virgin Mary; the windows, filled with beautiful tracery, are larger than those of the choir and aisles. The chapter house was built in the time of Bishop William de la March. In the year 1325, it appears that an indulgence of forty days was granted to those who contributed towards the new work of this Cathedral. The central tower is of this period; and it is known that the upper part of the south-western tower was built in the reign of Richard II., before the year 1386, at the expense of Bishop Harewell and the contribution of the dean and chapter of Wells. The same prelate also liberally gave one hundred marks towards the glazing of the compartments of the western window. The north-western tower, above the third row of statues, is also known to have been built by Bishop Bubwith, from the circumstance of his arms being sculptured on the western front of the tower.

The total length of the nave is one hundred and ninety-one feet, its whole breadth, including the aisles, is sixty-seven feet, and in height this part of the church is sixty-seven feet. The choir is about one hundred and eight feet in length, and the transept is one hundred and thirty-five feet in length. The height of the nave is not so great as that of Salisbury, and there is a

considerable difference in the length; but the effect produced by entering it is not devoid of grandeur, in consequence of its admirable proportion and complete preservation. The nave is separated from its aisles by ten pointed arches on either side; over each of the aisles is a triforium and clerestory, in one uniform style of architecture, with the groining of the ceiling very plain. The lancet arches of the triforium, or gallery over the aisles, are singularly characteristic of the early period of the original work in the Cathedral;¹³ but the windows, both of the aisles and clerestory, have evidently been altered since the reign of Henry III. The mullions are disposed in all the windows precisely in the manner which prevailed in the time of King Richard II., when Bishop Harewell is stated to have been engaged in carrying on the work of the Cathedral. In the great western window of the nave, over the entrance, are remains of numerous figures in painted glass; amongst which were representations of Jesus Christ, Moses and Aaron, King Ina, Bishop Shrewsbury, and Bishop Crichton, the last of whom repaired the window in the reign of King Charles II. Painted glass was an almost indispensable embellishment required for these lofty windows, and was employed to fill the immense spaces with the splendour of brilliant hues, which were disposed in various ornamental figures, harmonizing in style and character with the architecture of the structure. Attached to a window of the clerestory and above the triforium on the southern side of the nave, is a minstrel gallery, with appropriate embellishments.

In the middle of the nave is an ancient marble slab in the pavement, which is said to cover the remains of Ina, king of the West Saxons, the reputed founder of the original Church of Wells.

¹³ In distinguishing the pure lancet style of architecture from any other, it will be evident to the critical observer, says Mr. Dallaway, in his *Discourses*, that the decorative particles were sparingly introduced, and that regularity of design and a simple uniformity are strictly maintained. A most beautiful instance was the nave of St. Mary's Abbey Church, in York, built between the years 1270 and 1292, but now dilapidated. There are engravings of the subject in the "*Vetusta Monumenta*," published by the Society of Antiquaries. P. F. Robinson, a distinguished architect, executed a very perfect plan and some beautiful drawings of the remains of the chapter house; the carved ornaments of which are specimens of Anglo-Norman architectural sculpture, that have been pronounced equal to the work of any style or period. The same gentleman, who devoted much attention to this abbey at York, communicated his researches to the Institute of British Architects, in July, 1835.

Bishop Haselshaw, who died in the year 1308, was buried in the nave, near the altar for the celebration of matins. The slab of marble, sixteen feet in length, still remains; but the intagliated brass with which it was inlaid is irrecoverably lost. The episcopal figure appears to have been ten feet long. In the southern aisle is a large mural monument to Bishop Hooper, who died in 1727.

Bishop Ralph Erghum, formerly bishop of Salisbury, who died in 1400, was buried in the nave. The slab remains, with indents of an episcopal figure and two shields, with which the marble was originally inlaid. Near it is a tombstone for John Phreas, who was nominated to this see on the death of Bishop Beckington, but who died before his consecration.

On the northern side of the nave, the space beneath the ninth arch from the western entrance is occupied by a monumental chapel, erected at the expense of Bishop Bubwith, wherein, after his decease on the 27th of October, 1424, he was buried. He endowed it with the manor of Bicknoller, and by will appointed three priests to celebrate a daily mass here for the good estate of his soul. This bishop also founded an almshouse near St. Cuthbert's Church, in the city of Wells, and erected a chapel in the Abbey Church of St. Peter, at Bath.¹⁴ The monumental chapel is enclosed by an hexagonal screen in compartments, in one of which is the door; the lower part is panelled with enriched arches, and is partially open, where the mullions are more complicated; above the screen is a bold cornice of wreathed foliage. At the eastern end of the chapel in the interior, where the altar formerly stood, are canopied niches, now mutilated; and at the western end are the arms of the see, impaling those of the bishop's own family.

On the southern side of the nave, immediately opposite to Bishop Bubwith's chantry, is another very beautiful monumental chapel, erected by Hugh Sugar, LL.D., treasurer of Wells, in the

¹⁴ Notwithstanding there were six bishops interred within the abbey church of Bath antecedent to Bishop Montagu, who died in 1618, namely, John de Villula, ob. 1122; Godfrey, 1135; Robert, 1165; Reginald Fitz Joceline, 1191; Savaricus, 1205; and Roger, 1247; besides several priors of Bath and Dunster, and many distinguished personages, there are no remains, no trace of any ancient monument whatever. Several stone coffins have been discovered in different parts of the structure, and in one taken from underneath the pavement of the northern transept was found a curious chalice, or cup used for the wine in the eucharist.—*Collinson's History and Antiquities of the County of Somersetshire*, vol. i. p. 67.

reign of Edward IV., and who died in 1489. The design of this chapel is nearly similar to that of the last-mentioned, but it is more highly enriched. Above the arches of the screen of enclosure is a bold and broad cornice, charged with demi-angels bearing shields of the founder's arms—a pun on his name—three sugar loaves, surmounted by a doctor's cap: his initials *H.S.*; and the emblems of Christ's passion. The same initials and arms are repeated on shields upon the ceiling in the interior of the chapel. At the eastern end are five niches crowned with turretted canopies, and the whole surface of the interior is enriched with architectural ornaments, very delicately and beautifully wrought. Besides these two splendid chapels there are very few monuments, remarkable as works of art, in the nave. Against the great pillar on the western side of the above chapel is a curious stone pulpit, erected by Bishop Knight, who died in the year 1547, which Bishop Godwyn says "he caused to be built for his tombe."¹⁵ In front of the pulpit are the arms of the bishop, and the following inscription:—
 PREACHE . THOV . THE . WORDE . BE . FERVENT . IN . SEASON . AND
 . OVT . OF . SEASON . REPROVE . REBVKE . EXHORT . IN . ALL . LONG
 . SVFFERING . & . DOCTRYNE . 2TIMO.¹⁶

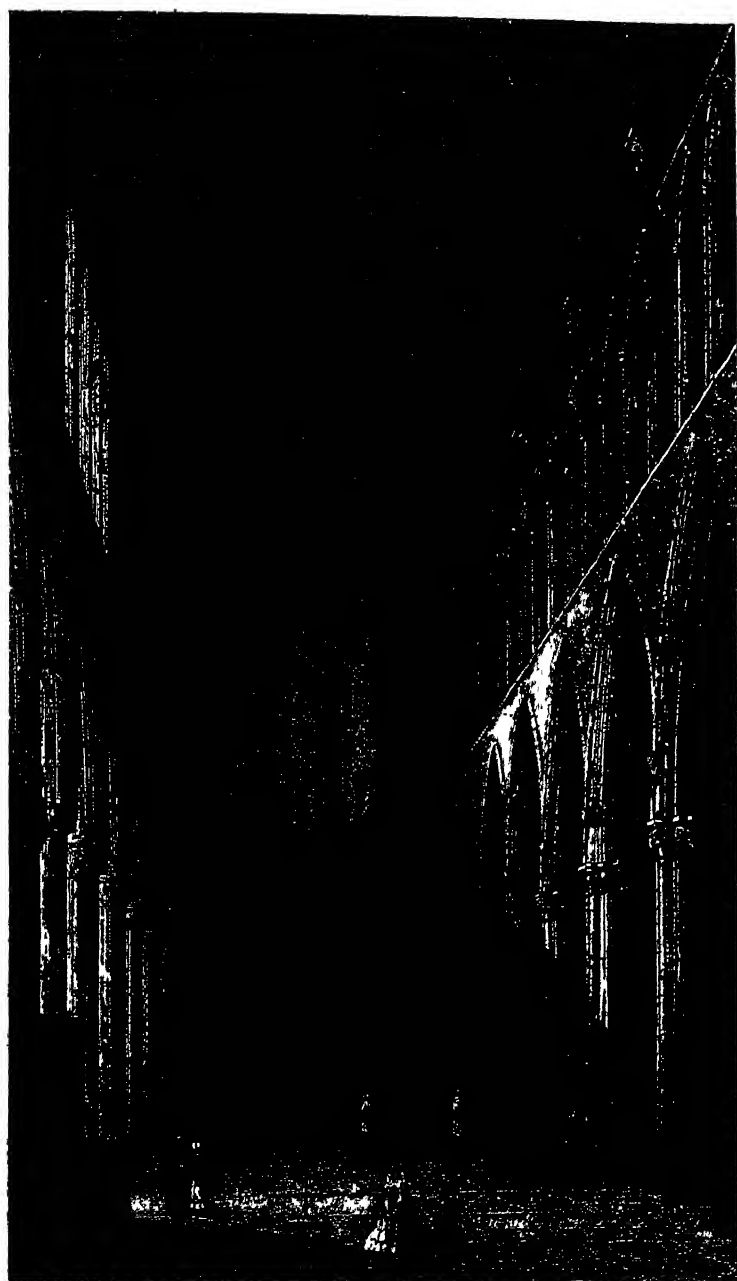
Bishop William Knight, who erected this pulpit, was frequently employed in embassies by King Henry VIII.: he also erected a cross in the market-place of the city of Wells, a description of ornament now fast disappearing. Near the entrance into the choir, under the great central tower, lies interred Bishop Robert Burnell, of the baronial family of that name, who died at Berwick-upon-Tweed, 25th of October, 1292:¹⁷ and near the last lies Thomas Lovel, sub-dean of Wells, who died in 1524.

The central tower is one hundred and eighty feet high, and the total

¹⁵ Catalogue of the Bishops of England, p. 310.

¹⁶ In the nave of Strasbourg Cathedral is a celebrated stone pulpit; but in the ancient churches there was little preaching, and consequently but few pulpits in England before the Reformation.

¹⁷ He was treasurer and chancellor of England in the reign of Edward I., by whom he was much esteemed, and employed in his Welsh affairs. He built a great hall on the western side of the episcopal palace at Wells, which was demolished in the reign of Edward VI. At Acton Burnell, in Shropshire, are the remains of a castle, founded by Bishop Burnell. It is a quadrangular building, with a square tower at each corner. In this castle was a great hall, in which King Edward I. held a parliament in the year 1283. The Statutum de Mercatoribus enacted here, is from that circumstance better known as the statute of Acton Burnell. This hall was originally 183 feet long by 41 feet in breadth, but the north wall and the gable ends only now remain.

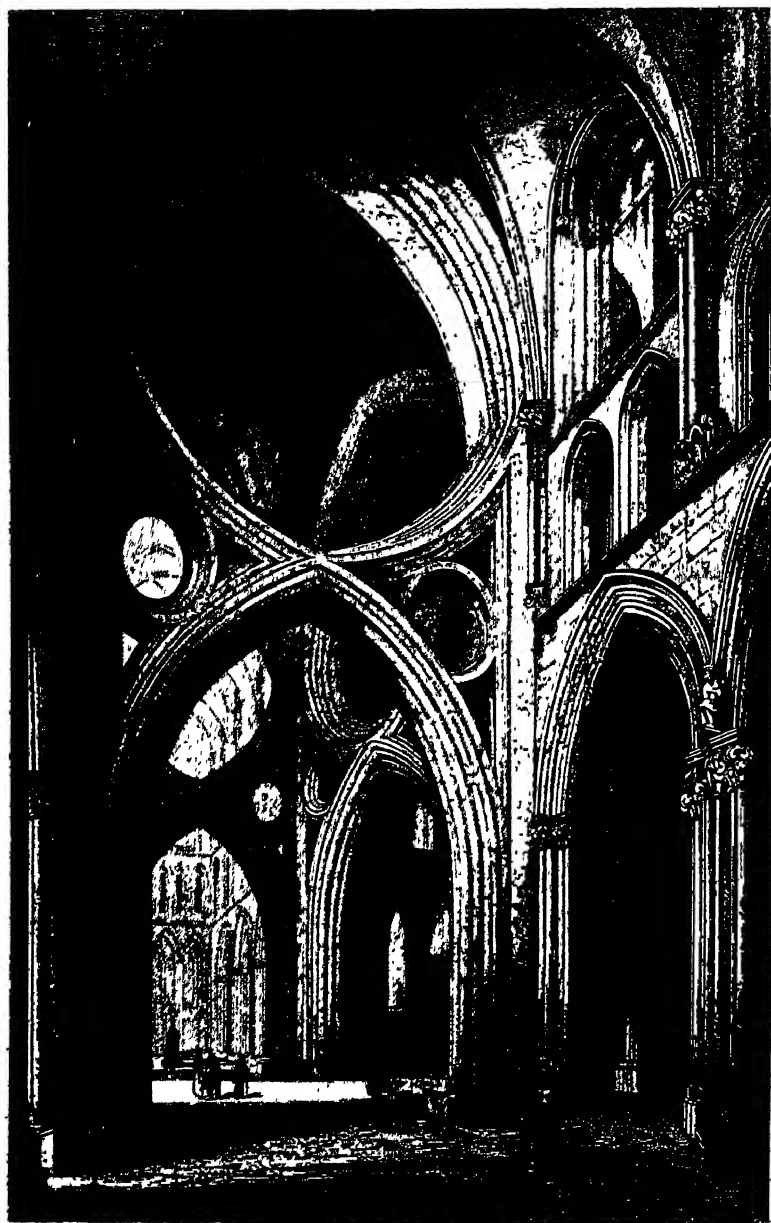


Drawn by Robert Brown

by William H. H. H. H.

Designed by W. H. H.

WELLS FAREHAM.



Drawn by J. G. Carter

for Winkles & Cathedrals

Engraved by W. Woolnough

WELLS CATHEDRAL.

VIEW FROM THE NORTH TRANSEPT

length of the church, from east to west, is about three hundred and seventy-one feet. Under the central tower the sides each contain a strong support in form of an insulated arch, which sustains another arch, inverted on its point, all united with the side piers, and having spandrels perforated with a circle in each; a more effectual and scientific abutment could not have been invented: that for the same purpose in Salisbury Cathedral is very different in its plan. As the massive walls of the nave, transept, and choir of this church, formed substantial buttresses to the exterior of the tower piers, these double arches, with open spandrels, are calculated to form an excellent counterpoise to the lateral pressure; here the support is continued from the base to the top of the pier, but at Salisbury the abutment appears to act only on a small part of it.¹⁸

The nave and transept of the church are of the same style of architecture, and of the same date of construction; but all the building eastward of the choir is of a more ornamental and lighter style than that to the west, and exhibits greater delicacy in point of execution: this part of the church was evidently erected at a subsequent period to that of King Henry III.

At the extremity of the northern transept is a monument in memory of Thomas Cornish, provost of Oriel College, Oxford, who was precentor of this Cathedral, and Suffragan Bishop, and died in the year 1513. The western aisle of this transept is used as a clock room and vestry. The curious and remarkable clock is said to have been made in the reign of Edward II. by Peter Lightfoot, a monk of Glastonbury Abbey, about 1325: its dial not only shows the time of day, but the phases of the moon and other astronomical signs, the hours not being marked by figures and lines, but by long and short rays.¹⁹ At the summit of this ancient clock is a representation of four or five mounted knights, accoutred for a tournament, which, at the time of striking the hours, are put into action, and revolve round a centre by means of machinery attached.

¹⁸ See Plate F.—An interior view of the grand transept at Salisbury Cathedral.

¹⁹ Soon after the date assigned to this complicated clock, King Edward III. invited clockmakers from Delft, in Holland, granting them his protection to exercise their trade without molestation in any part of his kingdom. The pendulum clock, it is well known, was the invention of Christian Huygens, a native of the Hague, where he died in 1695, *see* 66.

At one of the angles of this transept is also a figure of a man seated, who, at the hours and quarters, strikes a bell.

In the centre of the southern transept is a font. It is probably the most ancient object which the Cathedral of Wells contains, and it is certainly older than the present Cathedral itself. A door at the western extremity opens upon the cloisters, and against the southern wall of this transept is a monument of Bishop William de la March, who died in the year 1302. His effigy is boldly sculptured in his episcopal robes, in the act of benediction, and with his crosier resting on his left arm. Near this is a dilapidated monument of Joan, viscountess L'Isle, who died in 1464: she was the daughter and heiress of Thomas Chedder, and wife of John, viscount L'Isle, son of John Talbot, the celebrated Earl of Shrewsbury, under whom he served in France, and was slain at the fatal battle of Chastillon, in 1453.

In the eastern aisle, which is called St. Martin's Chapel, is a tomb of John Storthwaite, precentor and chancellor of Wells, who died about 1454: upon it is his effigy, within a recess in the south wall. In an adjoining chapel, dedicated to St. Calixtus, is a monument for Dean Henry Husée, who died in 1305; his effigy, of alabaster, is in his canonical habit.

Over the choir screen, which is of stone, is the organ originally built under the direction of Dean Crichton, in 1664, and repaired by S. Green, in 1786. On each side of the choir are six arches, the three westernmost, with the pillars whence they spring, are similar in their architectural character to those of the nave; but eastward the arches are lighter in appearance and more elegant in proportion. The enriched groining of the ceiling, the elaborate screen work in front of the triforium, the stalls and bishop's throne, are in excellent taste. The altar screen is extremely appropriate and low; and by that means affords such a view eastward of the choir, as is rarely seen in our Cathedrals; the light clustered pillars supporting the richly groined ceiling, form a beautiful architectural vista, terminated by a range of large windows, filled with stained glass, in the Lady Chapel. At the eastern end of the Cathedral choir, above the altar, is a window divided into many lights by mullions and branching ribs of varied tracery, also containing stained glass; the heads of the arches to the bays, or grand divisions, are adorned

with splendid canopies radiant with a golden colour, and disposed suitably to the architectural design of the several compartments of the window.

On the southern side of the chancel is a beautiful monument to Bishop Beckington, who died in 1465; it occupies the space beneath one of the arches of the choir. A richly ornamented canopy formed the roof, adorned with pendants, terminating in small bosses, delicately wrought; but it has been removed (see p. 126). Amidst all this rich decoration the bishop is represented in alabaster, in pontificalibus, upon a large slab; beneath this figure, laying in state, is another effigy, in stone, of a cadaver, or emaciated body, such as is not very uncommon on tombs of ecclesiastics, although it is rarely seen on monuments of the nobility. The slab is supported by small pillars and arches, forming a canopy to the cadaver below.

Thomas Chandler, who was chancellor of this diocese, wrote a life of William of Wykeham and dialogues in his praise, addressed to Beckington, and describes this bishop as the most elegant man of his time, and says that he was possessed of nearly every virtue which adorns human nature. Beckington is said to have materially increased his fame by a very learned treatise on the Salique Law, which is now extant: his high reputation recommended him to Humphrey, duke of Gloucester, his patron, to whom he held the office of chancellor, and it is probable that he was indebted to that prince for the appointment of tutor to King Henry VI. In the year 1443 he was also appointed keeper of the privy seal, but seems to have resigned that office in the ensuing year. His long services were at length rewarded by the wealthy bishopric of Bath and Wells being conferred upon him in September, 1443, and he was consecrated in the king's new college of Eton by the Bishop of Lincoln, assisted by the bishops of Salisbury and Llandaff, on the 13th of October, on which day the chapel of the college was hallowed, and he sang mass in the same. Bishop Beckington must have been then nearly sixty years old, and whether from the advanced state of his age, or in consequence of the loss of his patron, the duke of Gloucester, or from a desire to die bishop of this diocese, in which he was born, an ambition neither extraordinary in its nature, nor of unfrequent occurrence, he was never

translated, but continued bishop of Bath and Wells until his decease.²⁰

Between the two easternmost pillars on the same side of the choir is a monument of Bishop Still, who died in 1607, erected to his memory by his eldest son Nathaniel, with an epitaph by Camden. This prelate was long the reputed author of "Gammer Gurton's Needle," the first English comedy, which appears, however, to have been originally printed in 1551, when he was no more than eight years of age.

In the northern aisle of the choir were three ancient tombs, respectively assigned to Bishops Brithelm, Kinewald, and Alwyn; the first of whom died in the year 973, the second in 976, and the last A.D. 1000; but they are all seemingly of subsequent date to the building of the present church. At the back of the stalls, under the third arch of the choir on the same side, was a tomb ascribed to Bishop Giso, who died in 1008, but it must be considered as doubtful. These tombs are no longer in the positions here specified.

Near the second pillar westward from the back of the choir is a defaced monument of Bishop Ralph Shrewsbury, who died in 1363; it originally stood within the choir, but was removed about the time of the Reformation.²¹ Between the two next pillars is a monument in memory of Bishop Richard Kidder, D.D., who, together with his wife, was killed in his bed by the fall of a chimney stack in the episcopal palace, during a violent storm on the night of the 26th of November, 1703. This monument was erected by the bishop's daughter, who is represented by a figure reclining on an altar, and contemplating the urns supposed to contain the ashes of her parents.

At the western end of the southern aisle are three episcopal effigies of very early execution, which are said to represent Bishops Burwold, Ethelwyn, and Brithwyn; the first of whom died A.D.

²⁰ Life prefixed to the Journal of Bishop Beckington, 1442.

²¹ Bishop Ralph Shrewsbury granted to the prior of the hospital of St. John, in the city of Wells, and the friars of that house, in 1350, all the lands and tenements whereof he had been enfeoffed by William de Luttleton, William de Bath, and William de Burwardsley, to the end that they should pay a stipend of six marks sterling per annum to a chaplain to say mass at the altar of Saint Martin, in the Cathedral Church of Wells, for the good estate of the said bishop while living, and for his soul after his decease; and also for the soul of John de Somerton, formerly abbot of Muchelney, and the souls of all his successors in that convent.—*Collinson's History of Somersetshire*, vol. iii. p. 402.

1000, and the two latter, A.D. 1026. It has been observed by more than one writer on the subject, that sculptured figures of the thirteenth century are superior to similar performances of the two succeeding centuries: from this circumstance a conclusion arises, in direct opposition to the assertion that English art was derived from France or Italy. Had that been the case, the same gradation as in the workmanship of the parent schools would have been apparent: yet the custom of carving a figure of the deceased in bas relief on the tomb, seems likely to have been brought from France, where it was continued in imitation of the Romans.

Nearly opposite the tomb assigned to Bishop Burwold is that of Bishop John Harewell, chancellor of Gascony and chaplain to Edward the Black Prince, who died in 1386, and was buried before the altar of St. Calixtus. His effigy of alabaster has been much defaced; the bishop's mitre is curiously decorated, but the head of the crosier, generally of rich workmanship, is gone.

The monument of Bishop William Bitton, the second bishop of Wells of that name, is placed at the back of the cathedral choir, between the second and third pillars from the west. He died in the year 1274. The tomb consists of a marble incised slab, on which is sculptured an episcopal figure in the act of conferring benediction.²² Angels, with censers, performing the service of Acolytes, fill the spandrels of the ornamented niche in which this bishop is enshrined.

At the eastern end of the church towards the Lady Chapel is a small transept, on the north called St. John's Chapel, in which is a monument erected in memory of Bishop Gilbert Berkeley, who died in the year 1581. He was very rich, but, adds Sir John Harrington, "neither church nor the poor were the better for it."²³

On the eastern side of the same chapel is a monument and

²² It was an ancient custom for the bishop, before he received the eucharist in the sacrifice of the mass, to bless the people in a form of prayer appropriate to the feast of the day. This solemn observation was made on the fraction of the host, and as that was the time at which a blessing was asked for the living, so also it was the special moment when on the day of burial the deceased was prayed for by name. This blessing was given originally by the imposition of hands, but, at a later age, that ceremony was disused, and the sign of the cross alone accompanied the benediction of the people. See a very interesting dissertation by John Gage, Esq., on St. Æthelwold's Benedictional, an illuminated M.S. of the tenth century, in the library of his Grace the Duke of Devonshire.—*Archæologia*, vol. 24.

²³ *Nugæ Antiquæ*.

effigy of Bishop Robert Crichton, who had been in exile with King Charles II. at the Hague, as one of the chaplains to his majesty. He died on the 21st of November, 1672, æt. 78. On his monument are the arms of the see of Wells combined with those of Bath. The arms now used by the bishops of Bath and Wells, it is needless to say, are the arms of the see of Wells alone. Near this monument is an altar tomb, with a cumbent figure of a priest represented in his canonicals, said to be in memory of Dean Forest, who died in 1446; and some mural tablets of members of the Brydges family, formerly of Wells.

In that part of the small southern transept called St. Katherine's Chapel is a monument attributed to Bishop William Bitton, who died in the year 1264, the first bishop of Wells of that name, and is said to have been buried in the chapel of the Virgin Mary. His tomb has since been removed, and to what part is doubtful. The episcopal figure is much mutilated, but had formerly been painted.*

Eastward of this ancient tomb, in the Lady Chapel, is a very light and elegant specimen of monumental architecture, supposed to commemorate Bishop John Drokenesford, keeper of the king's wardrobe and privy-seal, and under-treasurer of the royal exchequer. This bishop of Wells died at Dogmersfield, in Hampshire, on the 13th of May, 1329. The altar tomb is surmounted by a canopy, consisting of eight buttresses, carried up in small pinnacles, and supporting intermediate highly pointed gables, the crocketed ridges of which terminate in ornamental finials; but there is neither effigy nor inscription. Bishop Drokenesford's chantry was endowed in the year 1328 with ten pounds, payable yearly to three chaplains, out of the manor of Middleton and the church of Berrow, near South Brent, in Somersetshire.

The windows of the Lady Chapel are of painted, or rather stained glass, and produce a most beautiful effect when casting their brilliant hues on the fine architectural forms in this part of the Cathedral; but through lapse of time, neglect, and spoliation, the windows had become mutilated, and the pieces which composed

* This bishop appears to have been not inattentive to the worldly interests of his family, many of whom were in the church. William, his brother's son, was made archdeacon of Wells, and became afterwards bishop. Richard Bitton was precentor; Nicholas, the bishop's brother, was treasurer; John Bitton, another brother, was rector of Ashbury, in which he was succeeded by Thomas Bitton. There was also Thomas Bitton, dean of Wells, who was appointed bishop of Exeter, in 1291.

the lights have been so ill-assorted, apparently without attempt at arrangement, that it is quite impossible to describe or even trace the subjects represented.²⁵ Painted windows were frequently presented by wealthy and pious benefactors to Cathedrals and other churches; in the early ages this custom was very prevalent; the designs of the large windows very commonly exhibited pictorial legends or histories of saints and martyrs, of which a very remarkable specimen of beautiful execution remains in the windows at St. Neot's in Cornwall, which have been restored at considerable expense by the patron of that church. It has been suggested that the use of stained glass made the mullions essential in the subdivision of the lights; it is not improbable that it contributed to multiply these ramifications, by which means the various stainings were shown to better advantage, and different stories and figures would necessarily require separate compartments.²⁶ In the Lady Chapel is an ancient reader's desk, or lectern, as it was called from the Latin word *lectorium*; it is entirely of brass, and is tastefully formed, having ornamental brackets to hold the lights.²⁷

The conventual cloisters on the southern side of the church were chiefly the work of Bishop Bubwith, who presided over the diocese of Bath and Wells in the reigns of Henry IV., V., and VI. This prelate, according to Leland's account, in his *Itinerary*, made the whole eastern part of the cloister, with a little chapel beneath, and

²⁵ In the windows were these arms, viz.:—1. The see of Wells; 2. The see or priory of Bath; 3. Both impaled after the union of the sees; 4. The same, quarterly; 5. The deanery of Wells; 6. Edward the Confessor; 7. France and England, quarterly; 8. Bishop Harewell; 9. Bishop Knight; 10. Bishop Beckington; 11. Skirlaw; 12. Lake; 13. Laud; 14. Pierce; 15. Cornish; 16. Swan; 17. Sugar; 18. Forest; with many others, now mostly defaced—*Collinson's History of Somersetshire*, vol. iii. p. 401.

²⁶ In a window of the *chevet*, behind the high altar of the Abbey of St. Denis, near Paris, were formerly ten circular pieces of painted glass, representing the first Crusade, put up at the expense of Abbot Suger, prime minister of Louis VII., king of France, contemporary with our kings Henry I. and Stephen of England, and in one there was the portrait of the Abbot himself. They are all engraved in Montfaucon's great work, the "*Monumens de la Monarchie Francoise*," published between the years 1729 and 1733, when they most probably were in existence, but they appear to have been destroyed during the great Revolution in France in 1790.

²⁷ The following extract from *Tindal's History of the Abbey of Evesham*, will explain the use of the lectern at an early period:—"Thomas de Malberge, sacrist of the abbey, during the time of King Henry III., made a reading desk, about the year 1216, behind the choir, which the church had not before, and appointed stated readings to be held near the tomb of St. Wilsius."

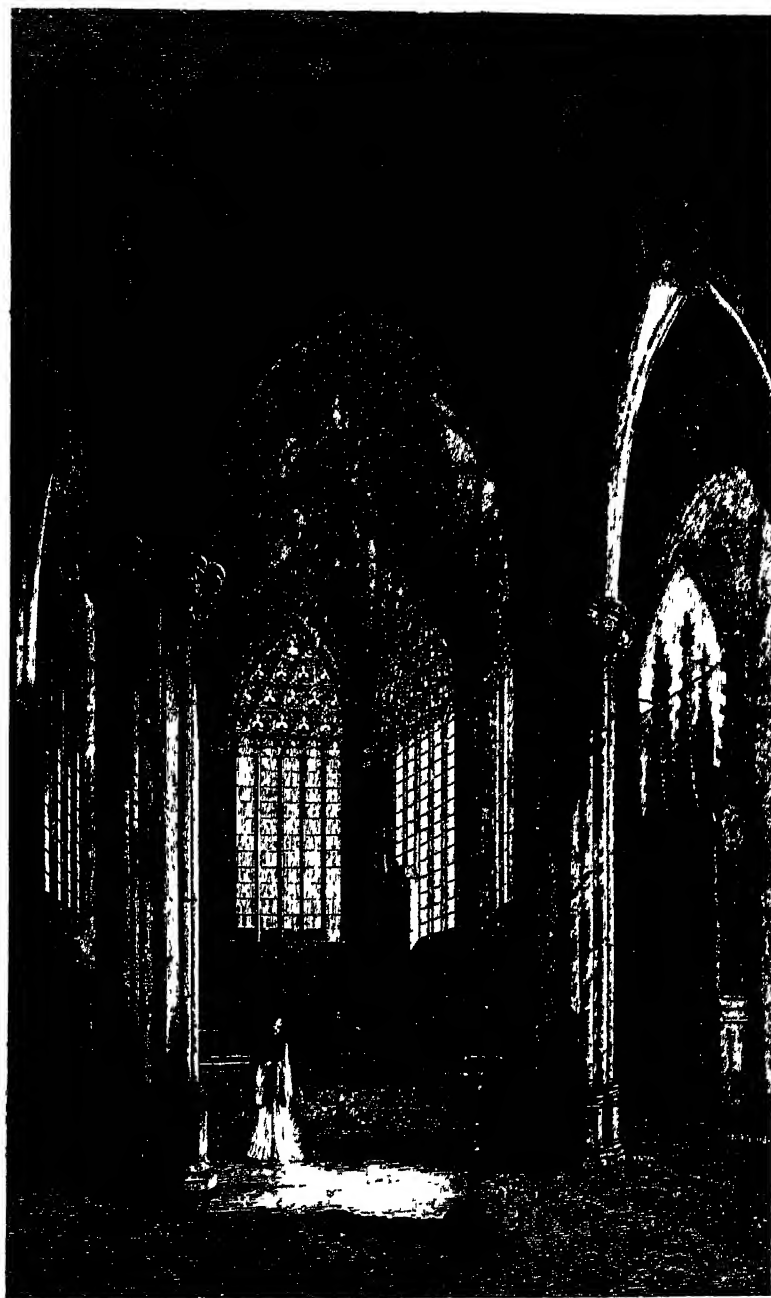
a great library over it, having twenty-five windows on each side. The western side of the cloisters was erected at the expense of the munificent Beckington, together with what, in the language of that time, was a goodly school, the schoolmaster's lodgings, and an exchequer over it, having twenty-five windows towards the area. The same prelate also began to build the southern side of the cloisters, but Thomas Henry, who was treasurer of Wells and archdeacon of Cornwall, finished the structure, strictly adhering to the style and execution of the original work. The northern side is bounded by the southern wall of the church, and there is no ambulatory or other building on that side. Towards the area the arches of the cloister are supported by a series of graduated buttresses, between every two of which is a mullioned window, the tracery of which is disposed with taste. In the central area was an ancient lavatory, or bath, a fine specimen of one of the accommodations of conventual arrangement; the water was walled round, but open at the top, and a pointed archway door afforded admittance to a descent to three or four steps; on one side was a square recess or ambrey, for keeping linen used in washing, and water was constantly running under an arch at the farthest end, whence it afterwards passed through the city.²⁸ This building does not now exist.

Over the eastern cloister and communicating with the southern transept by a staircase in the buttress is a long room, forming an ante-room to the library, one of the most ancient book-rooms in the kingdom; it is well garnished with old folios, chiefly on divinity; the cases are all coeval with the room, and are exceedingly curious, although rude in their construction.²⁹

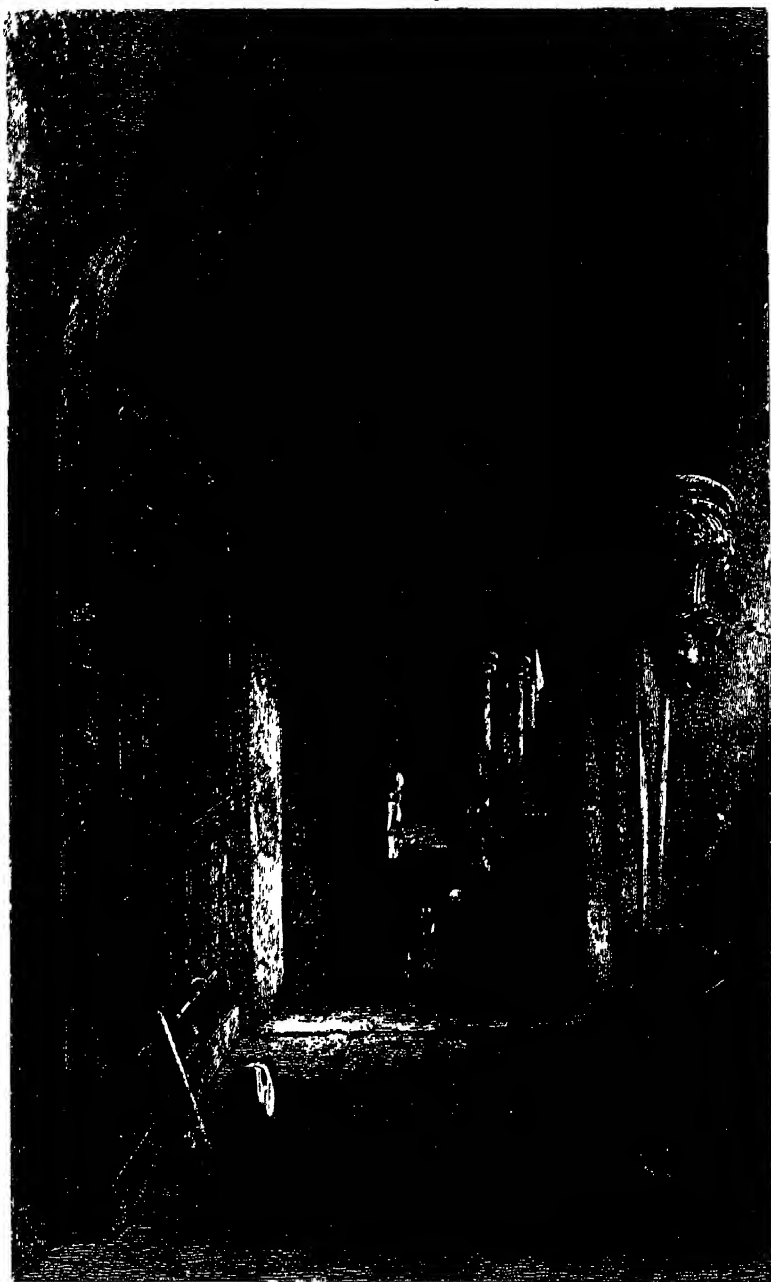
In the northern aisle of the choir, immediately eastward of the transept, is an entrance to an arcade leading to the under-croft of the

²⁸ There is an etching of this very curious, and it is believed, unique accompaniment to the conventual cloister in *Carter's Ancient Architecture of England*.

²⁹ Every monastery in the kingdom had such an apartment, called a scriptorium, where their music and their missals were multiplied by means of copying, a practice of very ancient use. It is stated that Alexander, bishop of Jerusalem, in the early part of the third century after Christ, built a library there, for the purpose of preserving the epistles of learned ecclesiastics, written one to another, and also their commentaries on the Holy Scriptures. Origen, an illustrious father of the church, was assisted in writing his admirable works by more than seven notaries appointed for his use, who, every one in his turn, wrote that which he uttered, and as many more scribes, together with maidens, well exercised and practised in penning, who were to write copies.—*Savage's Librarian*.



WEBSTER



Wells Cathedral.

Wells Cathedral.

Engraved by Winkles

WELLS CATHEDRAL.

chapter house:³⁰ this part of the Cathedral, it is generally stated, was erected in the time of Bishop de la March, a great favourite with King Edward I., who was treasurer of England at the time of his appointment to this see, in the year 1293. The chapter house is octangular upon the plan, and is about fifty-three feet in diameter. At the angles are elegantly-formed buttresses, presenting a salient angle, instead of the usual flat surface in front, and perforated for water spouts, which are conducted through the open mouths of lions, and are terminated with crocketed pinnacles; the whole space between each support of the structure, excepting on the side next to the church, being occupied by large and beautiful mullioned windows admitting vast light into the interior. An open parapet surrounds the upper part.

The sacristy or under-croft, an arched room forming the basement of the chapter house, is exceedingly curious in its architectural detail; the vaulting is about fifteen feet in height. The immense groins or ribs of the arches all verge towards a central octagonal pier, to which, on its several faces, are attached slender cylindrical shafts, having very large capitals and bases. From these shafts the ribs take their spring, and centre in eight other pillars of a massive character, with large moulded capitals, hence the arches, all of the pointed style, are carried to small shafts connected with the outer walls of the edifice; the effect of this disposition of the pillars in the vaulting produces a great variety of perspective and a pleasing degree of intricacy in the view from any part of the room.

In this under-croft or sacristy is a very curious old record chest of oak, strongly bound with iron; and there still hangs from the ceiling a very singular and ancient wooden lantern.

One of the peculiarities of Wells Cathedral is the approach to the chapter room, immediately above the under-croft, and the floor of which is about twenty feet above the pavement in the northern aisle of the church. The access is accomplished by a noble flight of stone steps of considerable width, which after being turned eastward towards the chapter room, are continued up to the still higher level of the glazed loft or gallery of communication with the

³⁰ The usual approach to the conventual chapter house was from the cloisters. Wells is believed to afford a singular instance of deviation from that arrangement.

vicars close, a building which occupies a large space of ground on the northern side of the Cathedral, and was built for the accommodation of the choral members of the church.³¹

There is scarcely any edifice of the kind in the whole kingdom more worthy of attention than the chapter house of Wells.³² The octagonal form which has been adopted for the ground plan is extremely beautiful, and its elaborate style of decoration is no less calculated to display its architectural design to the greatest advantage. This building, the work of an architect of high and cultivated taste, appears to have been commenced in the reign of Edward I. According to Bishop Godwyn,³³ the chapter house, denominated a "stately and sumptuous work," was built in the time of Bishop de la March, treasurer of England, in that king's reign; but the expense, we are informed, was defrayed by the contributions of well-disposed people. Its erection was most probably carried on during the succeeding reigns of Edward II. and Edward III., but there is no record which evinces the date of its completion. The earlier style of architecture is most conspicuous in the crypt or sacristy, beneath the magnificent chapter room; the insulated cluster of shafts, in the centre of the chamber, rest on a broad plinth of solid masonry, and are about twenty feet in height; all the capitals of the pillars which form the cluster are enriched with sculptured foliage in excellent taste. Hence the numerous ribs of the groined ceiling take their spring, and diverge into a variety of tracery, the creation of a richly-furnished fancy. These ribs are entirely carved into extremely light conjoined mouldings, or members, which spread over the whole roof, producing a delightful effect, and are ornamented at every transverse intersection by a sculptured knot of wreathed leaves. The

plinth or base of the outer walls is disposed in a continued seat appropriated to a series of fifty-one stalls, respectively belonging to the dean and prebendaries of the Cathedral, who constitute the chapter of the bishop. The stone canopies of the stalls at the back of the seat rise more than ten feet to the sill of the surrounding windows, and the whole height of this beautiful room, from the pavement to the soffit of the arch of the ceiling, is more than forty feet.

The large windows of the chapter house are divided by mullions into four lights or openings of equal height, but without transoms or cross divisions, and the headings of the pointed arches are disposed in three circles of different sizes, the central circles being much the largest. The light admitted by these ample windows was doubtless originally tempered by variegated quarries of stained glass, in very general use at the time of the completion of this building. The grandeur of the room was necessarily increased in proportion to the absence of glare, the stained glass of the windows must have reflected a sombre lustre on the highly ornamental architecture, while the various colours diffused over the room formed a happy contrast with the gray tint of the walls, giving an air of solemnity to its whole aspect. In its present state there are few parts of the Cathedral arrangement that more forcibly interest the visitor.

The vicars close or college, northward of the chapter house, is a connected range of building in perfect unison with the Cathedral, surrounding a spacious court yard; this edifice is remarkable as a specimen of architectural taste, being extremely well adapted to the character of its situation. At the southern end of the court, nearest to the Cathedral, is a dining hall, with a buttery and other conveniences suitable to the purposes of the college. The portal or entrance into the close is upon the south, and at the northern extremity of the court, is the usual appendage of a chapel, with a small library over it, for the use of the vicars; between these two buildings, which are not without architectural decoration, are twenty-six dwelling-houses ranged on either side of the court, and corresponding in style and character with the hall and chapel at the extremities of the quadrangle. This close almost rivals the celebrated foundation of Cardinal Beaufort, at the village of St.

Cross, near the city of Winchester, or that of St. Katherine's Hospital, founded by Eleanor of Provence, queen of Henry III. It owes its institution and endowment to Walter de Hull, archdeacon of Bath, and one of the canons of this Cathedral, who granted messuages and land in the city of Wells for the purpose of providing a residence for thirteen chantry priests, who officiated in the Cathedral.

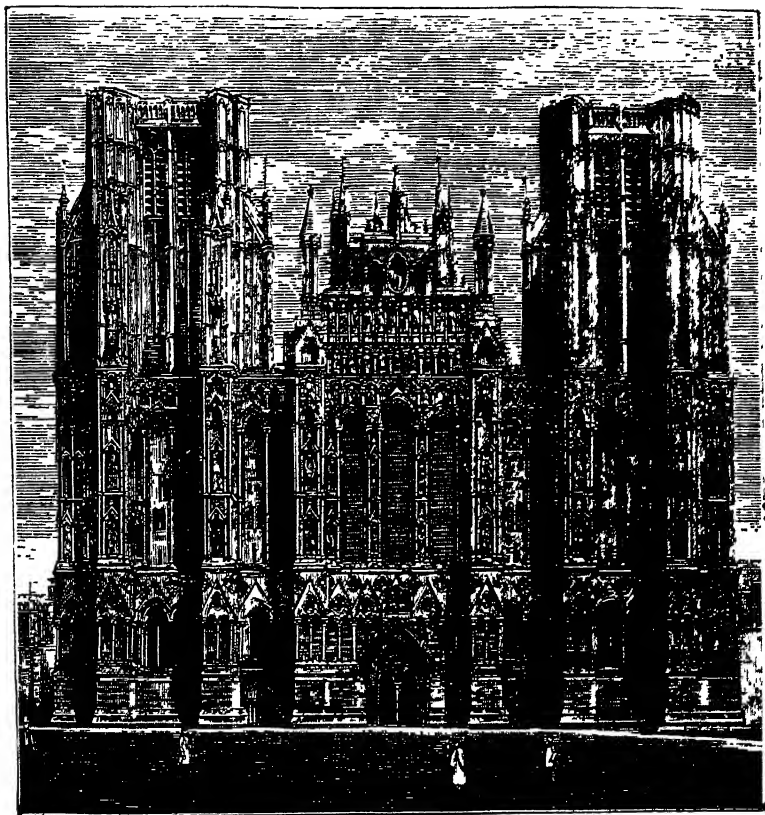
For the better regulation of these chaplains, Bishop Ralph of Shrewsbury, in the year 1347, made certain statutes, and the very next year proceeded with his improvement of the original plan by erecting a new college for the better accommodation of the vicars and choristers, adding considerably at the same time to its endowments.

The vicars choral, in this church, were first appointed in the year 1237 by Bishop Joceline de Wells, who ordained one to every canon or prebendary, to supply their turns in chanting and celebrating divine service.

The Vicars' College or Close of the Vicars choral of this Cathedral was afterwards much augmented by Bishop Beckington, who is sometimes called the founder. At the Reformation this institution escaped in a great measure the general suppression of religious societies; Queen Elizabeth, in 1591, refounded it, and by charter appointed the number of members to be not less than fourteen, nor more than twenty; and in spite of changes the Corporation still exists, and includes three Priest-vicars and eleven lay-singers. In part of the Hall (now the library of the Theological College) is a picture representing the vicars kneeling before the bishop, and addressing him in that humble posture. The vicars, after their re-establishment by Queen Elizabeth, placed another picture in their dining hall, commemorative of the enlarger and refounder of their college. In the windows of this hall is yet remaining the name of Pomroy, one of the benefactors to the college; and on the mantle-piece of the same room is a carved scroll, bearing this inscription:—

*In bestris . precibus . habeatis . commendatum . Dominum . Ricum :
Pomroy . quem . salvet . Deus . Amen.*

On the houses are the arms of the see of Bath and Wells, the arms and device of Bishop Beckington, and those of his three executors, Hugh Sugar, his chancellor, John Pope, a canon, and Richard Swan, provost of the church of Wells.



WEST FRONT OF WELLS CATHEDRAL.

MODERN HISTORY OF WELLS CATHEDRAL.

THE restoration of the nave, transepts, and Lady Chapel was begun in 1842, and continued till 1847. Under the superintendence of Mr. B. Ferrey, the chapter architect, thick coats of whitewash and ochre were removed from sculptures and stonework, fractures were repaired, and many marble tablets were removed from the aisles to the cloisters. Of the marble columns, three in the western responds, of red Draycot marble, have been repolished, at the expense of Canon Meade; while a fourth, in the south aisle, formerly of white stone, was removed and replaced in polished Draycot, in the spring of 1874, at the expense of Canon Browne, Archdeacon of Bath.

The choir was carefully restored in 1848-1854, under the superintendence of Mr. Salvin. It was re-opened on March 14, 1854, at the funeral of Dean Jenkyns, who had largely contributed to the restoration. As in the nave, whitewash was removed from the sculptures, the vaulting was decorated in polychrome, and two new windows of stained glass were added. The new pulpit, carved from one block of freestone, was the gift of Dean Jenkyns and his wife.

Unfortunately, in this restoration, the monument of Bishop Beckington was deprived of its canopy, because it projected within the choir. The canopy was removed to the Chapel of St. Calixtus near the south transept.*

In the restored choir, there are forty canopied stalls, in groups of five, between the piers, the canopies being in the decorated style and of Douling stone, supported by slender Purbeck columns. The Dean's stall, on the right, is highly ornamented; the Precentor's, on the left, is diapered with musical instruments. This arrangement adds width to the choir and displays the columns well. The new arrangement, however, does not meet the approval of critics such as Professor Freeman. The ancient misereres, with their striking carvings of grotesques and foliage, have been replaced in the lower seats.

The restoration of the low altar-screen was very satisfactorily carried out by Mr. Ferrey. It had been completely defaced, with the exception of one compartment, which served as a model for the restoration. New sedilia, encaustic tiles, and brass altar-rails have been added, and a rich crimson velvet and gold cloth covers the communion-table. There are also two fine gas standards within the altar-rails, the gift of Canon Meade.

* "What had our famous Beckington done that his canopy should be carried away, and set up where, as covering nothing, it is simply ridiculous and unmeaning? To be sure, even that was not the lowest depth in store for the great benefactor. His canopy had yet to be mutilated and moved backwards and forwards, in order the better to display the most hideous stoves with which human perversity ever disfigured an ancient building. When we think of the havoc of last year, one is half inclined to forgive the havoc of twenty years back. Yet, one cannot help asking why the long continuous ranges of stalls which give such dignity to the choirs of Winchester, Ely, and Manchester, were forsaken for the absurd arrangement which sticks the stalls piecemeal between the pillars."—E. A. Freeman, "History of the Cathedral Church of Wells" (1870).

The new window over the Bishop's Throne, the work of Willement, was given, in 1845, by Mr. Dickenson, of Kingweston. A second new window, over the pulpit, executed by Clayton and Bell, was erected in memory of Archdeacon Brymer, in 1850.

The new stained window, in the south side of St. Katharine's Chapel, was the gift of students of the Wells Theological College, in memory of Canon Pinder, founder of the College. It contains figures of SS. Peter, Andrew, James, and John. The centre window of the apse of the Lady Chapel has been excellently restored by Willement.

The choir screen was enlarged to support the organ, which was entirely rebuilt, and much enlarged and improved by Willis, of London. The pipes, which are richly diapered, bear an inscription across them, taken from the 98th Psalm.

In the restoration of the choir, the last fragments of the slab containing the indent of the lost brass of Bishop Joceline were destroyed. On January 22, 1874, in laying down larger gas pipes, for the lights in the chancel, the stone coffin of Bishop Joceline was exposed, lying, as Leland describes it, in the centre of the choir. The top of Joceline's square east wall, showing the original length of the choir, was seen at the same time. An inscription now marks the spot where the coffin lies.

There is proof that the tomb in front of the south choir transept must be that of Bishop Drokenesford. There have also been restored from the undercroft, whither they had been moved when the chancel was restored, two figures of Saxon bishops of the see, which originally lay over their bones, and which were afterwards placed by Joceline between the pillars of his choir-arches. They are now as near as may be to where they lay before, under the south arcade.

Till a few years ago, the west front of Wells Cathedral was rapidly going to decay. Every gale did fresh mischief, and the fall of canopies and portions of statues and bases had become dangerous to passers-by. A scaffolding was therefore erected, and a careful examination was made by Mr. Ferrey, of various parts of the work, with the result that a scheme of sparing repair and

restoration was adopted, under supervision of Sir G. G. Scott as consulting architect. It was ably carried out by Mr. J. T. Irvine. There was no unnecessary tampering with ancient work, and Mr. Ferrey states that not a fragment of new stonework has been introduced which was not absolutely necessary to save some parts of the structure, which were in immediate danger of falling.

The late Mr. Planché* arrived at the conclusion that "amongst all the statues on the historical tier, not one can be now identified, and but one (Edward the Martyr), with any probability, guessed at." Of the larger figures, 21 are crowned kings, 8 crowned queens, 31 mitred ecclesiastics, 7 armed knights, and 14 princes or nobles in early thirteenth century costume.

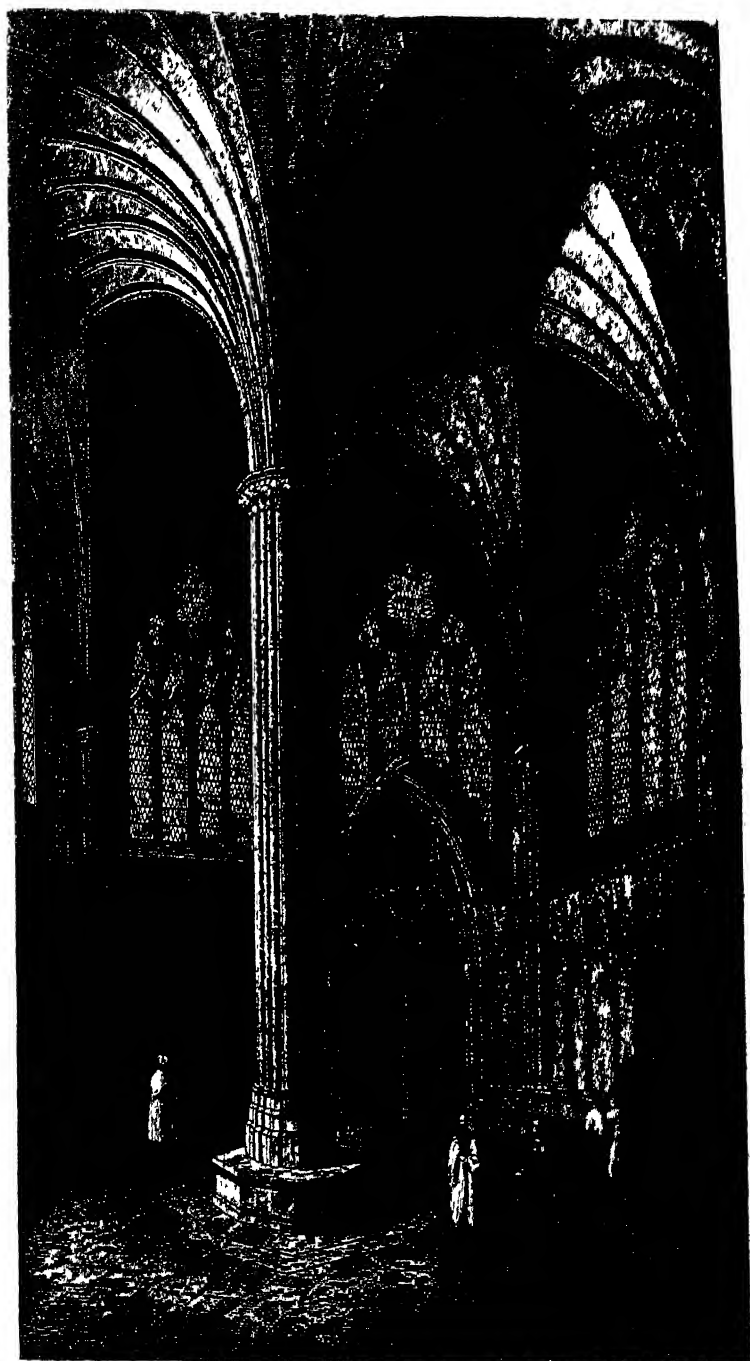
At the time of the restoration of the west front, the gravel and mould which, in the course of ages, had accumulated to the height of several feet, completely concealing the lower tiers of masonry of both the west front and the north side of the Cathedral, were removed. The spacious green in front is now levelled, and the handsome terrace and three flights of steps add greatly to the appearance of the whole view.

The columns and abaci of blue lias which had crumbled, have been replaced by far more durable Kilkenny marble; about 5,000 feet of columns had to be thus dealt with. Where the canopies above statues had decayed, all the parts of which there was adequate evidence were exactly reproduced from the original columns. Not a single statue has been replaced. The cost of the whole work, carried out by a committee associated with the Dean and chapter, aided by public subscriptions, was over £13,000.

The modern monuments in the Cathedral include that of Dean Jenkyns, in St. John's Chapel (a coped monument of Caen stone, with a cross laid upon it); and a statue of John Phelips, Esq., of Montacute (1837) by Chantrey, under the east window of St. Catherine's Chapel, the view of which it somewhat obstructs.

Bishop Lord Auckland (died 1870) is buried opposite the eastern cloister in the Palm churchyard, and a beautiful, though

* In a paper read before the Congress of the British Archæological Association, 1857.

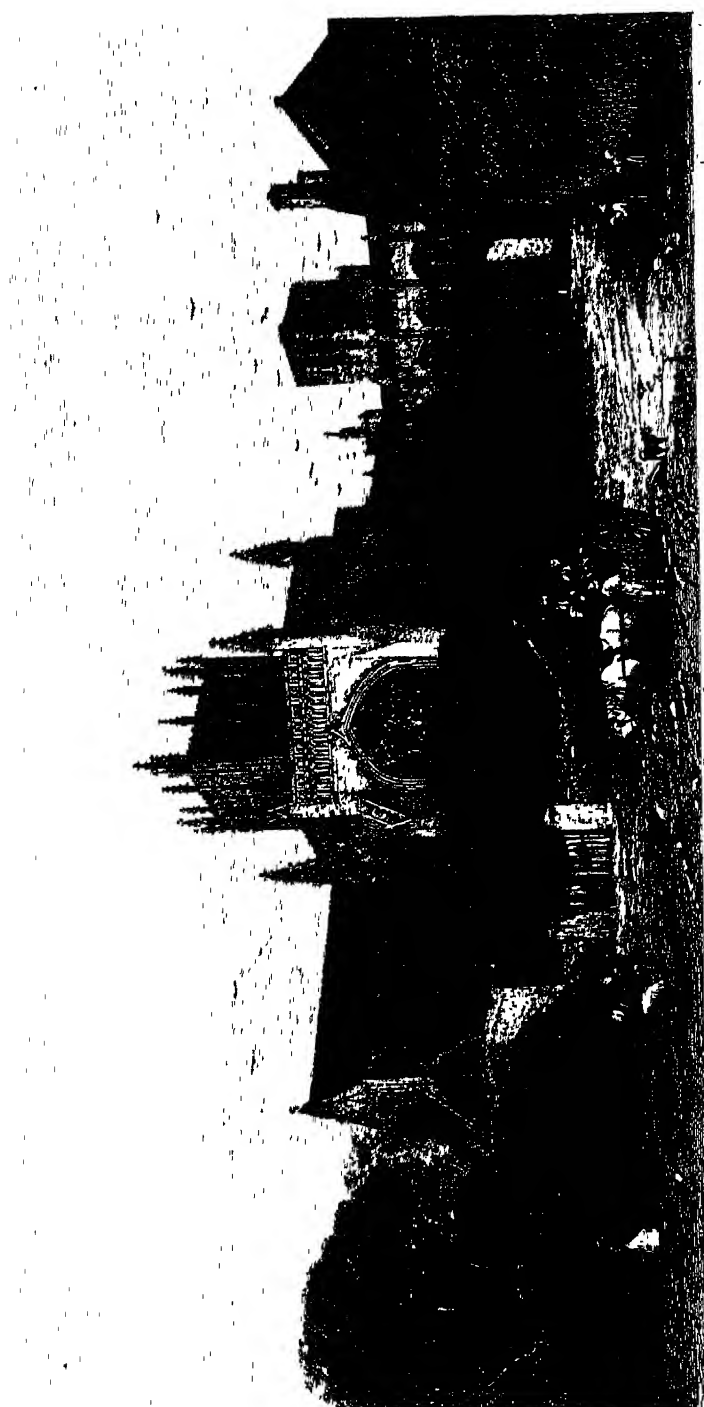


Drawn by H. Carlsson

St. Vitus, Prague

Engraved by J. J. Smith

WALLS OF VEREBORENT.



simple tomb of polished granite is erected over his remains.

Three brasses have been placed in the Lady Chapel, in memory



CHOIR OF WELLS CATHEDRAL.

of Dean Goodenough (died 1845), Bishop Bagot (died 1854), and Canon H. W. Barnard (died 1855).

It is some consolation, when reflecting on unjustifiable restorations in modern times, to know that worse things were done for-

merly, and that the great mediæval architects frequently spared neither beauty of form nor ingenuity of design, if it interfered with new work contemplated by themselves. Thus, it has been discovered in late years that a flat wall, which formed the north end of a chamber over the cloister, devoted to the Wells Theological College, really concealed the niches and arcades on the south side of the tower, every projecting member having been backed off and thrust into the recess, so as to make a smooth face. The sharpness and beauty of the fragments can hardly be surpassed.*

"Towards the close of the year 1873," says Mr. J. T. Irvine,† "Canon Bernard had the chapel under the clock cleared out to form a vestry for the use of the vicar. In removing a rude stone staircase, perhaps built some time in 1600, a loose Norman base was found, very similar in section to the work found at Bath; and some time afterwards, when the Canon was having an opening for water-pipes cut through the floor of the small vaulted room in the corner of the north transept, out of the heart of the wall was taken a Norman fragment, half of a dragon's head, stopping to the label of an arch mould of about the date of Bishop Robert. These two fragments, of little value elsewhere, are here curious, as they are the only Norman fragments known to have been found in the Cathedral at Wells."

Recent investigations have established the fact that Bishop Joceline's great work in the general fabric was in continuance of a design previously commenced. The West Front was his later work (see p. 102). Canon Bernard writes:—

"I can cite proof from the ancient records of the Dean and Chapter:—

"(1.) That Bishop Reginald (Fitz Joceline), somewhere about A.D. 1180, commenced the work of rebuilding, and assigned to the Dean and Chapter for that purpose the revenues of vacant benefices in the diocese.

* B. Ferrey, "Observations on the West Front of Wells Cathedral." *Som. Arch. Soc.* p. 84.

† "Proceedings of the Somersetshire Archaeological and Natural History Society, 1873." Part II.

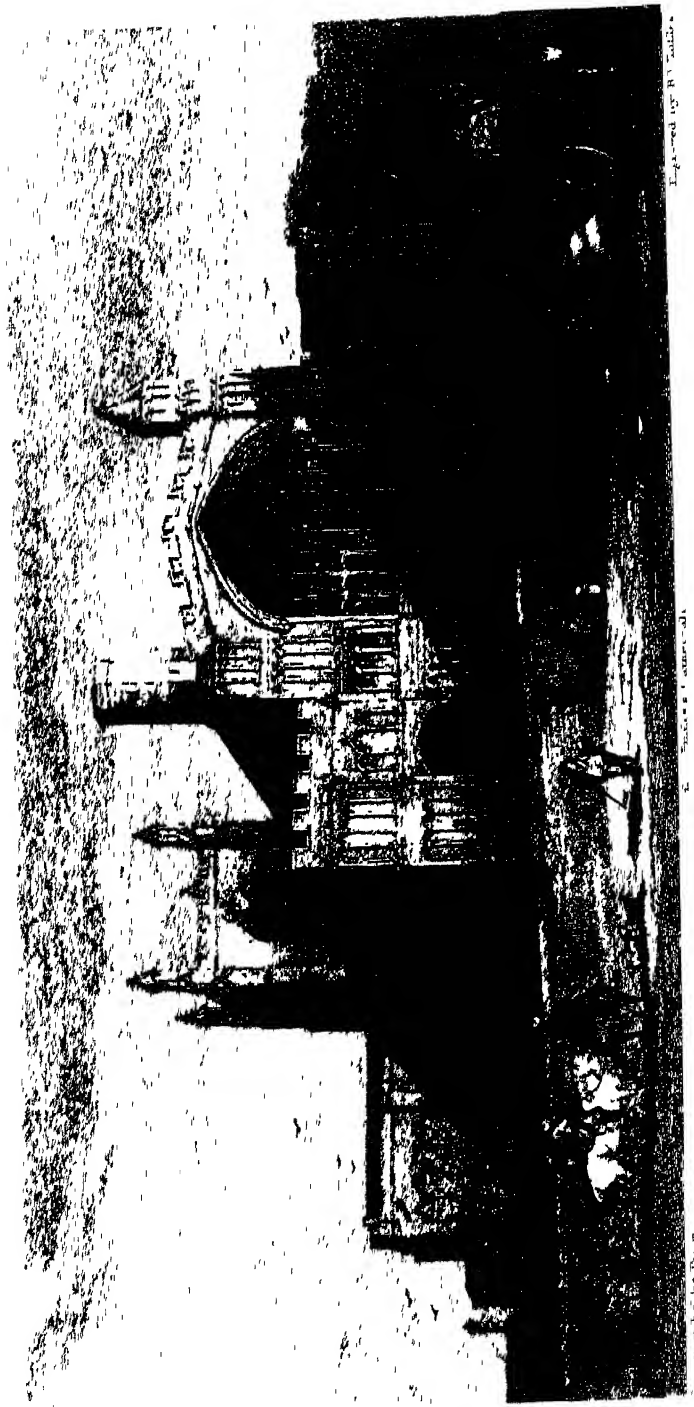
“(2.) That before Reginald’s death, 1191, the Church was rising, and its style was a subject of admiration.

“(3.) That the work was greatly interrupted, perhaps suspended, during the episcopate of Savaric, 1192-1205.

“(4.) That it was taken up by Joceline, immediately on his accession to the See in 1205.

“(5.) That it was consecrated by him, 1239.

“(6.) That the West Front was standing, with its doors under the tower into the Cloisters and its doors opening to the Cathedral Green, in 1243, the year after Joceline’s death. Thus, the design and the earlier part of the work may be connected with the name of Reginald, and dated not later than 1190—but the building of the body of the church is due (as tradition has asserted) to Bishop Joceline. To him, as a native of Wells, the rebuilding of the church projected and commenced, must have been the great interest of his youth. It was natural that when, immediately after his consecration, he fixed his episcopal residence at Wells, he should lose no time in continuing the interrupted work, and equally natural that he should continue it on the same design. Nor was it less natural that in his later life, and after his residence abroad, when much building was in progress, he should determine to complete his undertaking by the erection of the West Front as a noble example of the style which then prevailed.”



Designed by R. T. Smith

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ROCHESTER CATHEDRAL.

THE diocese of Rochester, once the smallest of any in England,¹ formerly consisted of the western division of the county of Kent, being separated from that of Canterbury, chiefly by the Medway; but there are several parishes belonging to this see eastward of that river, its natural boundary being the Theyse or Teise, a small stream, which, after taking its course through the villages of Hutton and Gillingham, falls into the Medway at Yalding. A bishopric with a college of secular priests, was founded at Rochester in 604 by Ethelbert, king of Kent, soon after Augustine the monk had landed in the Isle of Thanet, and preached the gospel at Canterbury. The college was endowed with land, southward of the city, appropriately named Priestfield, but its revenue was small. Priestfield still belongs to the church of Rochester. Ethelbert also erected the first church here, and dedicated it to the honour of God and the Apostle St. Andrew.² Rochester was almost destroyed in the year 676 by Ethelbert, king of Mercia, and the city suffered greatly during the invasions of England by the Danes in the ninth century; but it appears to have recovered its importance in the reign of Athelstan, when there were three mint masters, two who superintended the king's coinage, and one who superintended that of the bishop.

¹ In 1845 the greater part of Essex and the Archdeaconry of St Alban's were taken from London and added to Rochester. In 1875 another sweeping re-arrangement was made, Essex and St. Alban's being taken away to form a new diocese of St. Alban's, and all south London was transferred from Winchester and London to Rochester.

² King Ethelbert's church was dedicated to St. Andrew, out of respect to the monastery of St. Andrew, at Rome, whence Augustine and the other monks were sent by Pope Gregory to convert the Anglo-Saxons. Bishop Paulinus, formerly bishop of York, was buried in it in 644; Bishop Ythamar was buried in it in 655; and Bishop Tobias was buried in 726, "in the apse (*in porticu*) of St. Paul, which within the church of St. Andrew he had made into a place of sepulture for himself." This may refer to the custom of building an apse at each end of the churches after the Roman manner. This church of Ethelbert seems to have occupied part of the site of the nave of the present building.

The Cathedral Church, which was one of the earliest built in England after the conversion of the Anglo-Saxons, had become dilapidated in the reign of William the Conqueror.

Gundulf, a monk of the royal abbey of Bec, near Rouen, in Normandy, was consecrated bishop of Rochester, by Lanfranc, archbishop of Canterbury, on March 19, 1077. He was a prelate not so much distinguished for his eminence in learning as for his remarkable industry and unwearied zeal in promoting the interest of the church. Bishop Gundulf removed the secular canons from the church of St. Andrew, and replaced them with monks of the Benedictine order. He at the same time conveyed to them part of the estates belonging to the see. Out of these manors the bishop reserved to himself and his successors a right to certain articles of provision, to be delivered annually at the bishop's palace, on the festival of St. Andrew, under the name of *xenium*, or a token of hospitality.³ The claims of the bishops to the *xenium* were often contested by the monks, and afterwards the bishops consented to receive a composition in money instead of the provisions in kind, the corn being always estimated at the current price.

Bishop Gundulf, by the assistance of his patron, Archbishop Lanfranc, acquired money enough to begin to rebuild his Cathedral Church and enlarge the priory, and, although he did not live to complete the entire work he had undertaken, he laid the foundation of the future prosperity of his see.⁴

"The plan of Gundulf's church," says Mr. W. H. St. John Hope,⁵ "was peculiar, and differed considerably from the typical Norman one. It consisted of a nave and aisles which, though unfinished, were intended to be at least nine bays long; an aisleless transept, 120ft. long, but only 14ft. wide; and an eastern arm with aisles six bays long—an unusual number for a Norman church—terminating in a square end, instead of an apse, with a

³ The record is printed in *Registrum Roffense*, a collection of ancient charters necessary for illustrating the ecclesiastical history and antiquities of the Diocese and Cathedral Church of Rochester, by John Thorpe, London, 1769, fol.

⁴ For the life of Gundulf, by Dean Hook, see the *Archæological Journal*, vol. 21, pp. 1-28; also a notice by the Rev. Thomas Hugo, "Journal of British Archæological Association," vol. ix., pp. 231-270.

⁵ *Archæologia*, vol. xlix. (1886), p. 325.

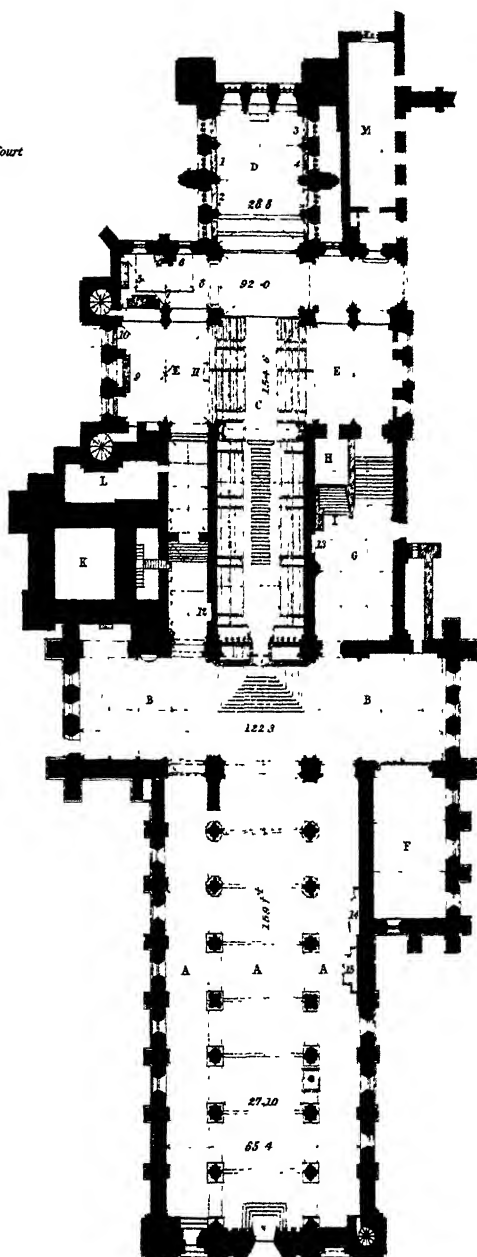
EDWINSTON CATHEDRAL

REFERENCE

- A Nave and aisles
- B Western Transsept
- C Choir
- D Chapel
- E Eastern Transsept
- F Chapel used as the Conventory Court
- G St. Edmund's Chapel
- H Minor Canon's Parry
- I Stairs to Crypt
- K Gundulph's Tower
- L Yard
- M Chapter Room

PRINCIPAL M

- 1 Bishop (Henry)
- 2 Bishop (Lawrence)
- 3 Bishop (Gundulph)
- 4 Bishop (Richard)
- 5 Thomas à Becket
- 6 St. Edmund
- 7 John de Segrave
- 8 Walter de Riva
- 9 St. William
- 10 Bishop (John)
- 11 Edmund de Preboste
- 12 John de Beatis
- 13 Lord John de Beatis
- 14 James de Beatis



small rectangular chapel projecting from the centre of the front. The four easternmost bays were raised upon an undercroft. There was no tower over the crossing, nor any towers flanking the west end, but a detached campanile stood in the angle between the choir and north transept, and to balance it, as it were, another tower was erected in a corresponding position on the south side, but of smaller size, and an integral portion of the fabric."

"Before Gundulf began his new church, and probably just after this consecration, he erected to the east of the old minster a massive tower. This still remains on the north side of the church. It is, however, a mere shell, stripped of its ashlar lining, and reduced in height to about forty feet. It was originally nearly twice that height, for there are no windows in the triforium of the present north transept, opposite its western side, and it was lofty enough for a flying bridge to be thrown over to it from the top of the Early English turret at the north-west angle of the choir transept." At a very early period both Gundulf's towers were used as bell-towers; but the southern one disappeared at an uncertain date.

The cathedral originally served both for monks and citizens, the parishioners worshipping at a separate altar dedicated to St. Nicholas. It stood in the nave against the rood loft; but in 1423, owing to disputes, it was removed to a new church built by the parish, to the north of the cathedral, in the cemetery called "Grenechirchehawe."

At the present time, according to Mr. St. John Hope (*Archæologia*, vol. 49), the following portions of the Norman church can be identified: (1) three bays of the north wall of the north nave-aisle, up to the first string-courses, with the bases of three buttresses (though one of these is no longer visible); (2) four and a half bays of the south wall of the south nave-aisle; (3) five bays of the south arcade of the nave, as high as the triforium passage; but with later Norman outer-face substituted on the nave side, and the piers have been re-cased; (4) the great north tower; (5) the western half of the undercroft.

From borings made by Mr. Ashpitel in 1851,⁶ and excavations

⁶ See his paper, "Journal of British Archæological Association," vol. ix

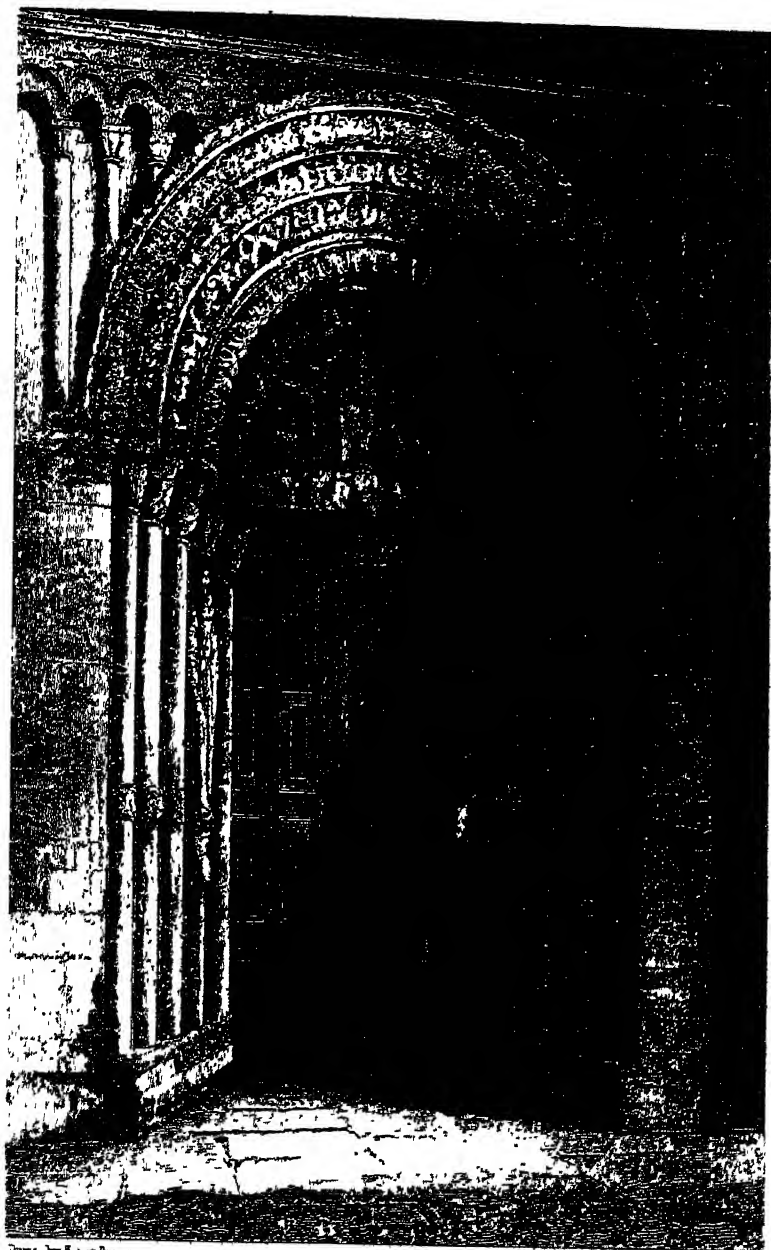
by Mr. St. John Hope in 1881, it has been proved that Gundulf's church terminated in a square end; that the eastern limb had aisles equal in length to the presbytery, and that beyond the main east wall was a small rectangular chapel. The eastern part of the church was only about seventy-six feet by sixty broad, the aisles being, however, completely shut off by solid walls from the choir, as in the present building. The undercroft, of which the western half remains almost in its original state, consisted of a central portion and aisles, supported on rows of columns, two of which still exist. The arches are of the plainest imaginable description. The roof is a plain rubble vault without ribs of any kind, and retains its original plastering. The undercroft was originally entered from the upper church by a roundheaded doorway at the west end of the north aisle, now blocked. It is now entered from the south aisle, the steps and doorway dating from 1205, when the eastern half of the undercroft was removed, and the fine Early English extension added.

Bishop Gundulf removed the remains of St. Paulinus, who had been buried in the old church, into some part of his new fabric, which he caused to be completed for that purpose, probably, as Mr. W. H. St. John Hope suggests, the small eastern chapel projecting from the front. He enclosed the remains in a shrine of silver, at the expense of Archbishop Lanfranc. St. Ythamar, the first English bishop of this see, died A.D. 655: his remains were afterwards enshrined in the new church by Bishop John, about the year 1130, and the priory contained a legend of his miracles.

Gundulf exchanged with Odo, bishop of Bayeux and earl of Kent, some church land for three acres without the southern wall of the city of Rochester. Earl Odo is also said to have granted to the monks ground for a vineyard, the same which is now called "The Vines." By several charters it appears that the monks had a vineyard thereabouts.⁷

King William the Conqueror, at his death, is said to have

⁷ In some of the old leases there is mention of considerable quantities of blackberries delivered by the tenants of the bishop, which were used to colour the wine made from grapes growing in this vineyard. In parts of the weald of Kent the vine still grows wild in the hedges, and evidence of the vine having formerly



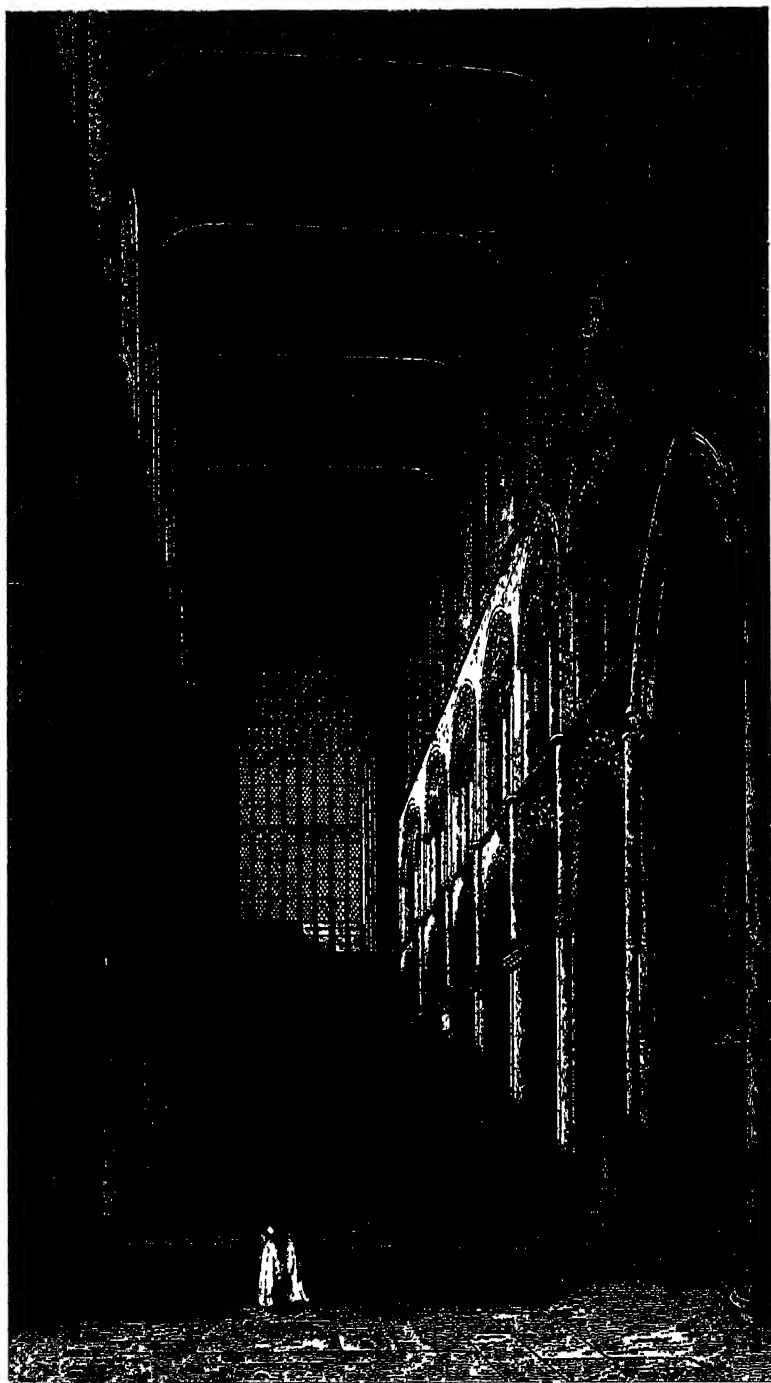
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ROCHESTER CATHEDRAL

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given one hundred pounds and his royal robe to the Cathedral Church of Rochester, as a proof of his regard for Bishop Gundulf, who, being of great celebrity as an architect, had been employed by the king in directing the buildings in the tower of London.

When King William Rufus ascended the throne, Bishop Gundulf obtained several grants in favour of the church of Rochester, and from that king's successor, Henry I., he procured many privileges for the monks of St. Andrew's priory. In the grant of a fair to the city, held on the festival of St. Paulinus, the monks had permission to vend their merchandise after the king and his servants.

Amongst other munificent acts, Bishop Gundulf founded a hospital at Chatham, dedicated to St. Bartholomew, an endowment still existing under the patronage of the dean and chapter of the Cathedral. He also founded and endowed a nunnery at Malling, near Maidstone, the remains of which building attest its early Norman origin. The bishop also repaired the castle-walls of Rochester.

Bishop Gundulf, after having held the see of Rochester thirty-two years, during the reigns of William I. and II. and Henry I., died on the 7th of March, 1107, and was buried before the altar of the crucifix in his own Cathedral.

Ralph, his successor, being appointed archbishop of Canterbury in 1114, Ernulf, abbot of Peterborough, was advanced to the see of Rochester. This bishop also was an architect, and had a large share in the re-building of Conrad's choir at Canterbury, of which monastery he was prior. He was a great benefactor to the priory of St. Andrew, and built the chapter-house, dorter, and frater of the convent. Bishop Ernulf is supposed to have been the author of "*Textus Roffensis*," a manuscript relating to the early history of his Cathedral. He died in the year 1124.

The Cathedral of Rochester was entirely completed during the

flourished in England is found in many names of places, as the Vineyard, near Gloucester, and the Vineyard, in Herefordshire, although it has been maintained that the vineyards of England were the apple orchards, and the wine, cider. The whole process of planting, pruning, stamping and pressing of vines, was represented in an ancient stained glass window, formerly in a house at Chilwell, near Nottingham.

prelacy of his successor John, archdeacon of Canterbury, who was advanced to this see in 1125. The dedication of the church was celebrated on Ascension Day, the 7th of May, 1130, in the presence of King Henry I., many of the nobility and principal dignitaries of the church, including the archbishop of Canterbury, eleven English and two Norman bishops.⁸ A dreadful fire seriously damaged the new church in the year 1137, and again in 1179.

In the year 1185, the thirty-second of the reign of Henry III., Gilbert de Glanville, who had been archdeacon of Liseux, in Normandy, was appointed bishop of Rochester. He was a patron of architecture, and besides building the palace, he finished the cloisters of the monks with stone, and provided an organ for the church. The bishop, in 1197, exchanged Lambeth, in Surrey, then the property of this see, with Hubert Walter, archbishop of Canterbury, for the manor of Darenth, reserving out of the exchange a part of the land, on which he erected Rochester-place, a mansion fit for the reception of the bishops of Rochester whenever they came to attend parliament.⁹

Bishop Glanville for many years was involved in a controversy with the prior and monks of the convent, and during this period, it is stated that the silver plates covering the shrine of St. Paulinus were converted by the monks into money; they were, however, at last compelled to submit to their diocesan. These disputes considerably retarded the progress of the reconstruction of those parts of the Cathedral Church which had been destroyed by the fire.

The choir, rebuilt under the direction of William de Hoo, the sacrist, was first used in 1227. All the eastern part of the church is recorded to have been rebuilt with the large gifts bestowed at the shrine of St. William of Perth, an alleged martyr, whose

⁸ Bishop John, who built the church of Frindsbury, about two miles northward from this city, granted it to the Cathedral, for the purpose of supplying the war tapers, which burnt continually on the high altar.

⁹ Stangate stairs, at Lambeth, were constructed by Bishop Shepey, in 1357, for the convenience of himself and retinue in crossing the Thames to Westminster. The last bishops of Rochester who resided at Lambeth were Bishops Fisher and Hilsley. The palace afterwards fell into the hands of King Henry VIII., who exchanged it with the bishop of Carlisle for certain houses in the Strand.

canonisation was procured by Bishop Lawrence de St. Martin; a rich shrine was erected to his memory in the northern choir-transept. This device procured a fund of wealth to the church, which continued productive for almost three hundred years.

Hamo de Hythe, prior of the convent of St. Andrew, who had been chaplain to his predecessor, Bishop Woldam, was appointed bishop of Rochester in the year 1316, but he was obliged to wait two years and a-half before his consecration, which was not performed till 1319. This prelate was confessor to king Edward II., and a very great benefactor to the Cathedral. In the year 1343, in conjunction with Prior Shepey, who was afterwards bishop, he caused the massive central tower of the church to be raised higher and covered with lead. Four new bells were at the same time placed in the tower, which were named Dunstan, Paulinus, Ythamar, and Lanfranc. Bishop Hamo de Hythe also rebuilt the shrines of St. Paulinus and St. Ythamar, of marble and alabaster, to contain their sacred relics; and presented to the church a magnificent mitre, which had once belonged to Archbishop à Becket. He rebuilt the frater of the convent, and a mansion at Trottescliff, or Trosley, one of the bishop's palaces near Maidstone. The great hall of the episcopal palace at Halling was also erected by Bishop Hamo de Hythe.¹⁰

In the year 1326, as King Edward II. was returning from Leeds castle, then the seat of Lord Badlesmere, steward of the royal household, he was met by the bishop of Rochester, near Boxley, who, after attending the king to his palace at Rochester, conducted the sovereign part of the way towards Gravesend.

At the dissolution of religious houses, the priory of St. Andrew, at Rochester, was surrendered in 1542 to the king; and by a new charter, granted in June, 1542, the church, with part of the estates of the dissolved priory and other possessions, was vested for ever in a new establishment, consisting of a dean, six prebendaries, six minor canons, a deacon, sub-deacon, six lay clerks, eight choristers, with a master and grammar-master, twenty scholars, two sub-sacrist,

¹⁰ No remains of the palace now exist, except a few fragments; it was situated on the banks of the Medway, about four miles from Rochester.

and six bedesmen. The last prior, Walter de Boxley, was appointed the first dean after the granting of the charter.

The precincts of the Cathedral appear to have formerly occupied nearly half the area within the walls of the city. There were three gates leading into this liberty: the cemetery gate, which opened from the Market Cross upon the western front of the church; St. William's gate led from the High-street to the porch on the northern front of the transept; and the prior's gate towards the vineyard, on the southern side of the church. Of the monastic buildings, the walls of the chapter house and frater still exist, with portions of the dormer subvault. The site of the bishop's palace, which had been rebuilt by Bishop Lowe, in the year 1459, was south of the nave. The walls of the great hall still remain, though much obscured by modern dwellings. The deanery is situated where the prior's lodging was believed to have stood, with its gardens extending south-eastward.

The Cathedral of Rochester, like every other in the kingdom, suffered much injury at the time of the Reformation, in consequence of the rage which then prevailed for destroying everything decorated with a cross. To such an extent was it carried that Queen Elizabeth, in the second year of her reign, found it necessary to issue a proclamation against persons guilty of the offence, and to give greater weight to her determination, signed each copy with her own autograph.¹¹

The fury of the popular party during the civil war was extended to this Cathedral, although it certainly suffered less from their unreasonable bigotry than some other sacred edifices.¹² The altar was then removed into a lower part of the church, and its enclosure broken down.

The choir was repaired in the year 1743, at which time the

¹¹ Fuller's Church History, book ix., p. 66.

¹² The Lords and Commons ordained that in all churches and chapels the altar tables of stone should, before the 1st of November, 1643, be utterly taken away and demolished, and that all rails which had been erected before any altar should be taken away. They also ordered that all tapers, candlesticks, and basins be removed, and all crucifixes, crosses, images, and pictures of any one or more persons of the sanctity or of the Virgin Mary, and all images or pictures of saints or superstitious inscriptions should be taken away and defaced. Visitors were at the same time appointed, under a warrant from the Earl of Manchester, for demolishing superstitious ornaments.

pavement was relaid with Bremen and Portland stone, alternately disposed. The stalls for the dean and prebendaries were reconstructed, and the bishop's throne was erected at the expense of Bishop Wilcocks, who had been one of the chaplains in ordinary of King George I., and preceptor to the young princesses, daughters of the prince of Wales, afterwards King George II.¹³ An extensive repair was commenced in the year 1825, and conducted under the direction of Mr. Cottingham, from funds supplied wholly by the dean and chapter, but his restorations cannot be entirely approved. His elevation of the central tower is particularly objected to, and in other particulars the restoration of Rochester would have gained by postponement.

The church stands at a short distance southward from the High-street of Rochester, and eastward from the ancient castle, the walls of the Cathedral precinct running parallel with the castle ditch. It is a building which exhibits specimens of architecture of four distinct eras: the nave and western front were chiefly the work of the Norman period, as well as the massive bell tower, which stands between the transepts on the northern side; the northern half of the western transept was built by the monks Richard de Eastgate and Thomas de Meopham, subsequent to the fire which happened in the year 1179; and the southern half by the monk Richard de Walden, about the year 1260; the choir and eastern transept were erected in the reign of Henry III. by William Hoo, sacrist of the church, with the produce of offerings made at the shrine of Saint William.

The western front of the Cathedral, a very interesting specimen of late Norman architecture, was constructed at a period when the art had arrived at a high point of perfection. The central doorway has a very beautifully recessed semicircular arch, composed of enriched mouldings, and supported by four pillars, the capitals of which consist of wreathed foliage, with birds and animals introduced. The pillars are annulated, or encircled by ornamental bands, and rise from a plain plinth, which has possibly been

¹³ He was also dean of Westminster, and in his time the western front of the abbey church of Westminster was restored and the towers completed, from designs by Sir Christopher Wren.

constructed in the room of an enriched base which had become decayed. Two of the pillars take the form of caryatides, and present statues of King Henry II. and his Queen, without question two of the most ancient statues remaining in England. The figure of the king holds a sceptre in his right hand, and in his left a book. The queen is represented holding a scroll, typical of the grants made to the priory by those sovereigns. All the mouldings of the arch are highly enriched with sculpture, representing arabesques, medallions of heads and animals, with foliage intermixed. The lintel, across the imposts of the doorway, bears a representation of the twelve Apostles; and in the tympanum above is a fine bas relief, representing Christ in Majesty, with figures symbolic of the four Evangelists.

Other remains of this very ancient front consist of arcades presenting peculiar enrichment in the instance of the semicircular heads of the arches, which are sculptured lozenge-wise, an ornament noticed by Chaucer, as "hacking in masonries;" the small pillars also exhibit a vast variety of design in the capitals.

Originally, there were four octagonal towers upon this front, which rose above the roof to the height of two stories, enriched with arcades in several courses, and terminated by pinnacles. These have been rebuilt, or partially removed, with the exception of one of the southern towers nearest the centre. On the front of the northern tower is a statue, said to be that of Gundulf, the founder, but somewhat mutilated.

A large window, occupying the whole space between the central turret, was inserted about the time of Henry VII., or perhaps a little later.

It consists of eight lights, having a main transom in the centre, and another at the springing of the arch. The heading of the window is distributed in minor lights or openings formed by sub-divisions. The insertion of this window, which was rebuilt by Mr. Cottingham, is greatly to be regretted, as destroying the beautiful character of the architecture on the western front; most of the windows of the nave are of the same date. Other parts of the church are so surrounded by buildings that little more than one

portion can be seen at a time ; they are extremely plain and almost destitute of ornament.

Besides the west window the Perpendicular period is responsible for the western extension of the Lady Chapel, which was in the south transept, some alterations at the east window, and the clerestory of the nave.

The whole length of the Cathedral from east to west is three hundred and six feet, the width of the western front is ninety-four feet, and the height of the tower one hundred and fifty-six feet.

The earth has accumulated at the base of the western front, so as to cause a necessity for a descent of several steps into the church at this entrance. The piers and arches of the nave are of Norman architecture, with the exception of those nearest the transept ; the arches are enriched with chevron mouldings, but the capitals of the pillars are plain, and the disposition of the massive piers is dissimilar, not any two on the same side being exactly alike, although the opposite piers uniformly correspond in their arrangements.

The triforium presents a series of arches enriched with chevron and other mouldings of a similar description, and the face of the wall is not without ornament ; above are the windows of the clerestory. A fine modern open timber roof is supported on corbels, representing angels bearing shields of arms. The alteration of the Norman design by the introduction of the present western window is clearly to be distinguished by the abrupt termination of different arcades at the western end, some having been divided through the very centre of the arch.

The two easternmost arches of the nave are of early Decorated date, and the central tower, which rises from the intersection of the nave and transept, is sustained by obtusely pointed arches, rising from piers of solid masonry, environed by shafts of Petworth marble, connected by fillets of the same material. A spire, which had been rebuilt in 1749, has been removed.

The great transept is erected in the Pointed style of architecture. The windows of the clerestory have each a screen in front, divided into three arches of unequal height, supported by slender shafts of Petworth marble. The vaulting of the transept is of stone,

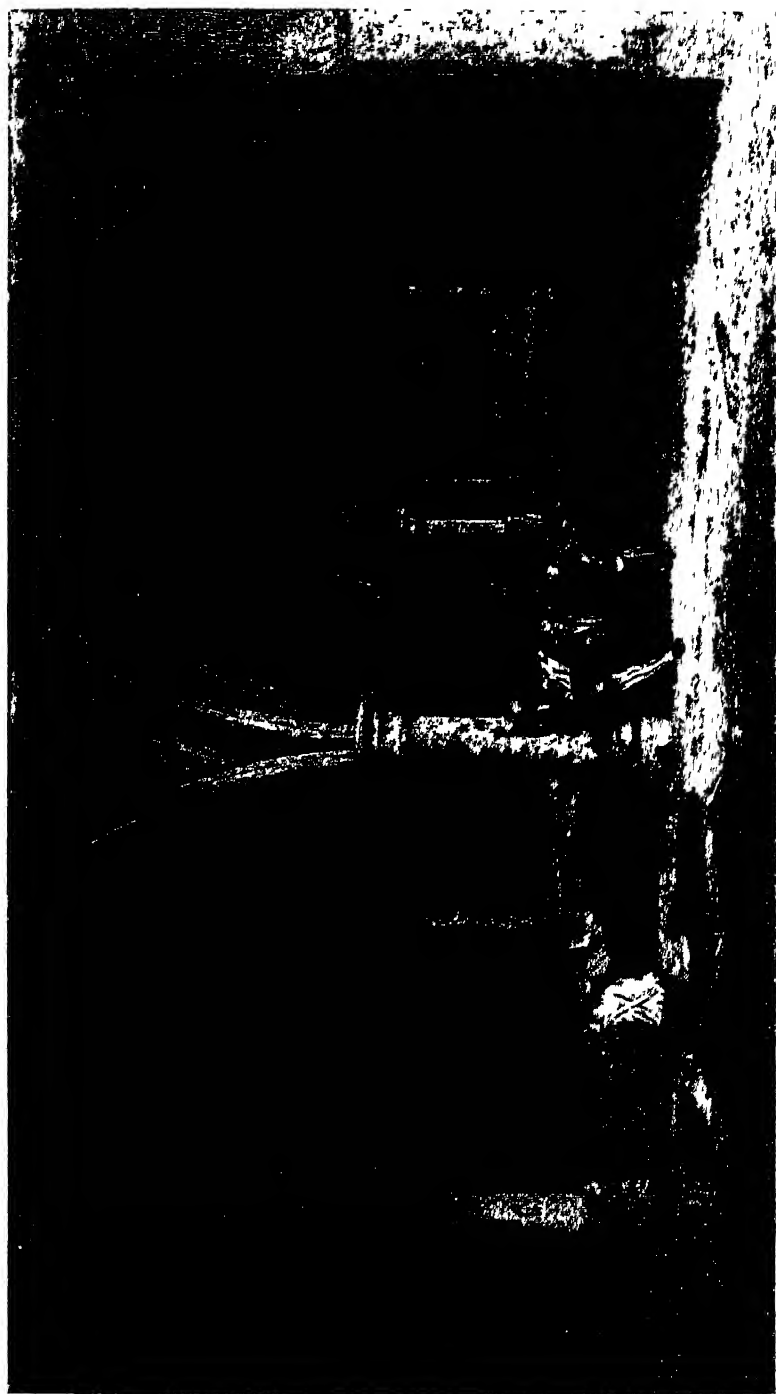
and groined. Many of the smaller shafts and imposts of arches are supported by corbel heads, chiefly of ecclesiastics, not inelegantly sculptured. In the eastern wall of the north transept is a recess under a large pointed arch, within which formerly stood the Rood altar. The southern end of this transept exceeds in lightness of style and enrichment that on the north; and the roof is of framed timber, in imitation of vaulting. It formed the Lady chapel, to which a nave was added in the Perpendicular period, in which the consistory court is now held; and on the eastern side is a small vestry.

The whole length of the nave is one hundred and fifty feet, measuring from the western door to the steps of the choir, and in breadth, between the pillars thirty-three feet, and between the walls seventy-five feet.¹⁴

When the choir was rebuilt in 1227, it was extended to a greater length, by several feet, than the nave itself: the length of the choir is one hundred and fifty-six feet; the length of the western transept is one hundred and twenty-two feet, and that of the eastern ninety feet.

From the floor of the nave is an ascent of ten steps to the choir; the organ, which is placed over the screen, was built in 1792 by Green; its present case was designed by Sir G. G. Scott. From the screen to the eastern extremity of the choir, the architectural style is uniform, consisting of two stories of pointed arches, the lower rising from slender pillars of Petworth marble, with plain capitals, and attached to solid piers by fillets. Above the larger arches is a clerestory, or gallery, extending round the whole choir and its transepts. All the windows, excepting those immediately contiguous to the altar, which have decorated tracery inserted, consist of single lights of the lancet form. The choir transept has an eastern aisle; its extremities were formerly shut out from the choir by screens, which were occasionally hung with

¹⁴ The length of the nave of Hereford Cathedral, also of Norman architecture, is one hundred and forty-four feet; Gloucester is one hundred and seventy-four feet in length; while that of Durham, of magnificent proportion, and very bold in its detail, is two hundred and sixty feet; but the nave of Ely Cathedral, also completed in the Norman era, and of a very plain description, is no less than three hundred and twenty-seven feet long, excelling that of every other Cathedral in its extent.





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GOVERNMENT OF CALIFORNIA,

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tapestry. The northern side of this transept is called the chapel of St. William, from the shrine of the saint, which stood here. The vaulting, both of the choir and its transept, is of stone, the ribs springing from capitals of tall shafts of Petworth marble.

The altar was originally placed at a distance from the eastern wall, and its position is ascertained by the sedilia in the southern wall under the third window. These stalls placed on the southern side of altars, were intended for a priest, deacon, and sub-deacon, to sit in during the celebration of high mass.¹⁵ On the front of this triple seat are the arms of the see of Rochester, of the priory of Christchurch, Canterbury, and of the priory of St. Andrew, at Rochester. Beneath these shields were formerly representations of three episcopal figures, and this inscription :—

⦿ *altitudo divinae sapientie et scientie
Dei quam incomprehensibilia sunt
Judicia ejus et inestigales vie ejus.*

The crypt of this church is very spacious, extending from under the middle of the choir eastward, and is much admired. There are remains of wall painting in many places, especially on the vault beneath the north transept aisle.

The entrance of the present chapter-house is near the southern end of the eastern transept; its pointed arched doorway presents a fine specimen of canopied niches, with effigies. The sculpture is very rich, and is continued from the base in detached recesses rising above each other, and contains figures, of which the lowermost represent the Christian and Mosaic dispensations. Above on each side are two men writing, perhaps intended for the four Doctors.¹⁶ The hollow moulding surrounding these figures is perforated and entwined with foliage. Branches of foliage forming

¹⁵ By one of the constitutions of Archbishop Langton, made in 1222, every large parish church is enjoined to have two or three priests, according to the extent of the parish and state of the church, and three stalls on the southern side of the altar are not uncommon in ancient churches. One of the most elegant of these triple stone seats, formerly in the chancel of Chatham church, is engraved in the third volume of the "*Vetusta Monumenta*;" and there are four stalls in the Church at Maidstone, and in that of Cotterstock, in Northamptonshire.

¹⁶ *Costumale Boffense*, p. 176.—There is also an engraving of this doorway in "*Carter's Specimens of Ancient Sculpture and Painting*."

Sculptors from Italy are supposed to have traversed Europe at an early period

the outer mouldings appear to spring from piers ornamented with graduated buttresses on the sides of the doorway.

The library is contained in cases on the sides of the chapter room. Amongst the manuscripts are "Textus Roffensis," and the "Custumale Roffense," the last written chiefly by Prior John Westerham, who died in the year 1320. It contains many particulars relative to the ancient tenures, services, etc., of the manors, within the diocese of Rochester, which belonged to the priory of St. Andrew, together with the valuation of the Peterpence payable from Cathedral Churches in England to the popes.

The monuments of the bishops of Rochester now remaining in this Cathedral are interesting from their antiquity as well as from the style of execution. A very plain stone chest, on the southern side of the choir, behind the altar, is supposed to be the tomb of Bishop Gundulf, who died in 1107.

Westward from this is the monument of Bishop Inglethorp, who died in 1291. The recumbent figure of the bishop and the canopy under which it reposes are both cut out of a single block of Petworth marble, highly polished; the canopy is enriched with crockets, finials, and other architectural details peculiar to the reign of Edward I.

In the northern aisle of the choir is the monument attributed to Bishop Lawrence de St. Martin, who died in 1274. Both the figure of the bishop and the canopy are more highly ornamented than the last mentioned.

Westward of this monume: ', in the same aisle, is a tomb of Petworth marble, supposed to have been erected in memory of Bishop Glanville, who died in the year 1214; it is ridged *en dos d'âne* and is sculptured with heads of ecclesiastics in quatrefoil panels, having in front below the ridge an arcade with enrichments of foliage.

Against the southern wall of the eastern transept is the monu-

in the exercise of their art, and have brought it to this country, since an advance of excellence in sculptured designs of this period is very perceptible; and in the attitude of some of the monumental effigies of the thirteenth century, which are conceived to have been designed by or after these foreign artists, a graceful simplicity is preserved, and in the drapery a freedom of arrangement not always found in the more elaborate and finished productions of a succeeding age — *Blockam on the Monumental Architecture and Sculpture of Great Britain*, p. 129.

ment of Bishop Walter de Merton, who died in 1277. A costly altar tomb was originally erected over his remains, and the effigy of this eminent prelate, represented in his episcopal robes, was executed in Limoges enamel. Round the verge of the tomb were Latin verses in praise of his good work in founding Merton college at Oxford. This interesting memorial was destroyed at the time of the Reformation, together with many similar works of art, which had for ages contributed to the beauty and dignity of ecclesiastical edifices. In the reign of Elizabeth the fellows of Merton college, Sir Henry Savile being then warden, restored the monument, which is surmounted by the original canopy. On the wall behind the recumbent figure of the bishop were placed his arms and a purse, his badge as lord chancellor. The monument was again restored in 1852, when the Elizabethan effigy and other interesting details were displaced in favour of the present poor substitutes.

In the same transept is an altar-tomb of gray marble in memory of Bishop Lowe, who died in 1407. The square compartments on the front of the tomb are charged with shields, inscribed with the following:—

ihc . est . amor . meus . deo . grās.

and at the south end is a shield of his own arms, marshalling those of the see of Rochester. On the verge of the slab are the words:—

*Miserere . deus . anime . fl . Johannis . Lowe . episcopi .
Credo . videre . bona . domini . in . terra . viventium . Sancti .
Andrea . et . Augustine . Orate . pro . nobis.*

All the letters are in very high relief, and on labels round the base of the tomb is this sentence:—

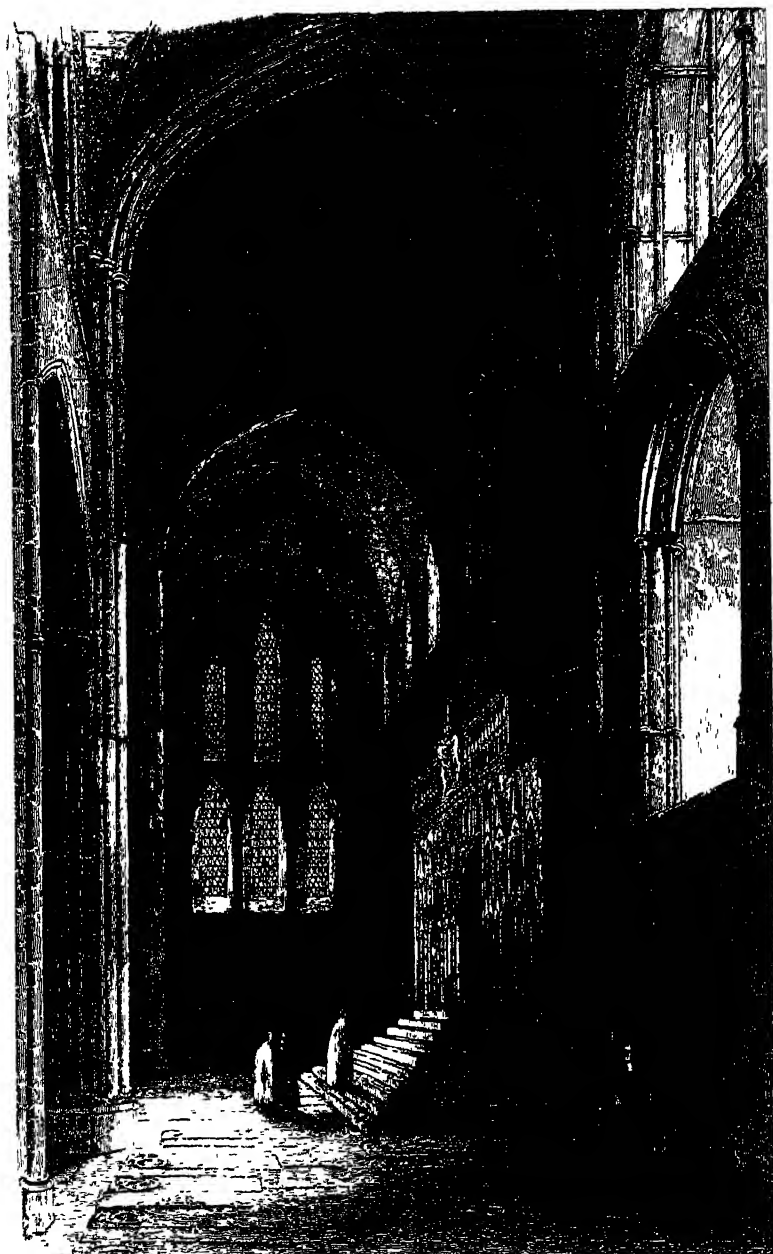
*Quam . breve . spacium . hec . mundi . gloria . ut . Umbra .
dominis . sunt . eius . gaudia.*

In the eastern aisle of this transept is a monument of Bishop Warner, who died at the palace of Bromley, October 14, 1666. He is the only prelate from Bishop Lowe to the present time who

has been buried in this cathedral. Of the ninety-two prelates raised to this see, the names of no more than twenty-three are recorded whose remains have been deposited in this church. The monument of Bishop John Bradfield, who died in the year 1283, is on the northern side of the south choir aisle, near the entrance into the crypt.

A much smaller proportion in number have been buried here for the last three hundred years than in all the time which has elapsed since the foundation of the church. It appears that during the more early period only four bishops of Rochester were translated to other sees; but from Bishop Lowe, in the reign of Edward IV., to Bishop Spratt, in the reign of James II., there were only six bishops who died possessed of this diocese. Seven Bishops of Rochester, Spratt, Atterbury, Bradford, Wilcocks, Pearce, Thomas, and Horsley, holding the deanery of Westminster, together with this see, were buried in Westminster Abbey Church, and no bishop since the Reformation has resided for any considerable time at the palaces of Rochester or Halling, but at Bromley. Brown Willis, the antiquary, in his "Survey of the Cathedrals of England," conjectures that the deans and other dignitaries of this Cathedral have been buried elsewhere, as he found so very few monuments erected to their memory in Rochester Cathedral.

Three archdeacons only appear to have been interred in this Cathedral: Dr. Tillesley, who died in 1624, Dr. Lee Warner, who died in 1679, and Dr. John Denne, who died in 1767, whose remains are deposited in the southern part of the western transept.

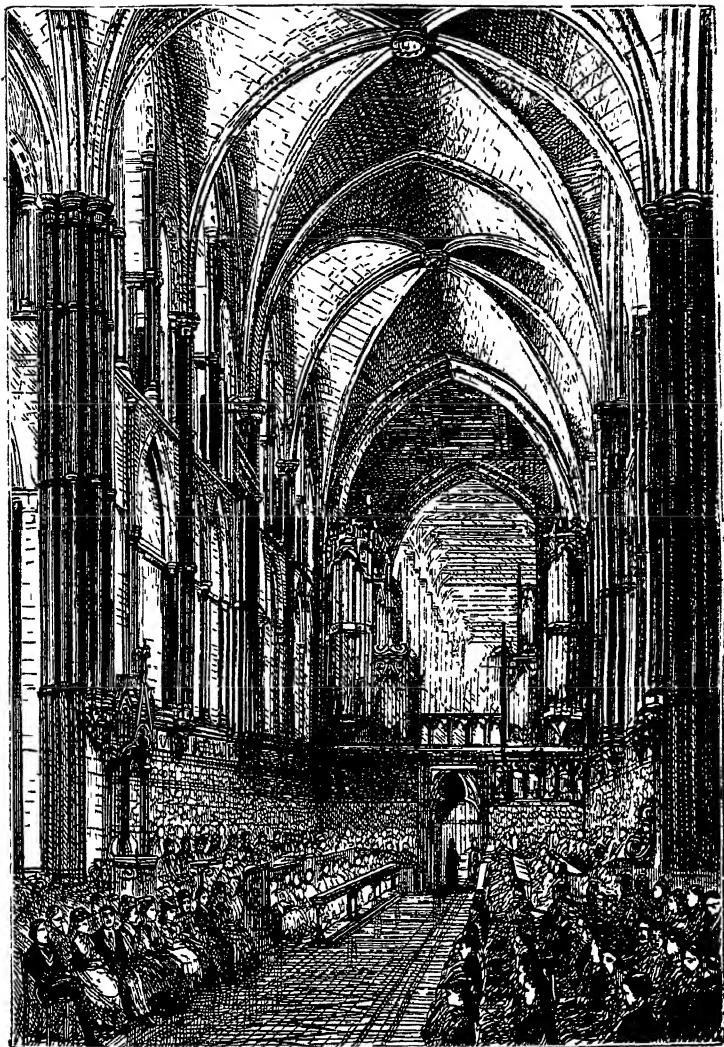


THE GREAT CHURCH

THE GREAT CHURCH

THE GREAT CHURCH

THE GREAT CHURCH



ROCHESTER CATHEDRAL.—RESTORED CHOIR.

MODERN HISTORY OF ROCHESTER CATHEDRAL.

THE repairs and restorations of the choir, made by Cottingham in 1825-30, amounted almost to a remodelling. The greater part of the central tower in its present form is his work, but it is far from being an addition to the beauty of the cathedral. Among minor "restorations," Cottingham made an unfortunate mistake. In the chapter-house doorway, a headless figure on the immediate left

of the door, bearing a model of a church on its left hand, was supplied by him with a bishop's head; but the figure is certainly a female one, representing the Christian Church.

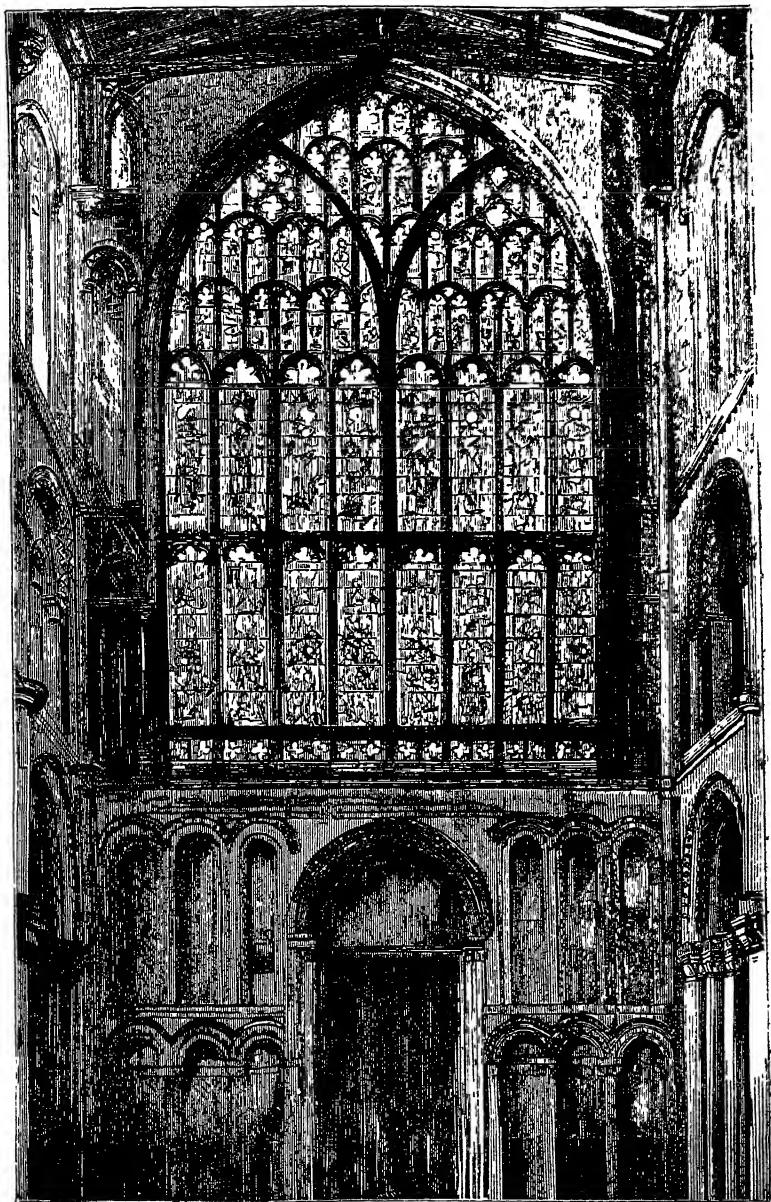
The north-western transept received in 1860 an enrichment, by the insertion in its lower lancets of a memorial window to Archdeacon Walker King, executed by Messrs. Clayton and Bell, the subjects being a central figure of the Saviour, with subjects from the lives of St. Philip and St. Stephen in the side lancets and below. The nave of the Lady Chapel, adjacent to the south transept, was restored in 1860.

The state of many parts of the Cathedral remained far from satisfactory; and in 1871 extensive repairs and restorations were undertaken under the direction of Sir G. G. Scott, the fittings of the choir (which was reopened in 1875) having been given by the Rev. Dr. Griffith (Canon) and Mrs. Griffith at a cost of £3000. Altogether, including gifts of memorial windows, etc., about £24,000 has been expended on the restoration of the fabric.

The organ, which formerly blocked the view through the cathedral so extensively, has been divided into two portions, placed right and left, opening up the view considerably. The case is entirely new, and is richly carved after the manner of ancient organ cases of the fourteenth and fifteenth centuries.

A restoration was also effected by Sir G. G. Scott of the decoration of the wall at the back of the choir stalls, some portion of which remained. The decoration consists of fleur-de-lys and gilt lions in quatrefoils. Large portions of 16th-century panelling have been worked up into the new stalls. Minton's encaustic tiles have been introduced throughout the choir and eastern transept, the design being modelled after ancient tiling in the Cathedral. It has a very good effect, some of the tiles having bands of small grotesque animal figures.

The east end has been restored internally to its original design (a double series of broad lancet windows, with shafts of Purbeck marble between, and all the twenty-two windows of the chancel have been filled with stained glass by Messrs. Clayton and Bell. The altar and reredos are new, the latter being of white Caen stone, with a central canopy. The subject of the sculpture is



ROCHESTER CATHEDRAL: WEST WINDOW OF NAVE.

the Last Supper. The upper altar step has tiles with figures of the cardinal virtues. In front of the altar, below the steps, are

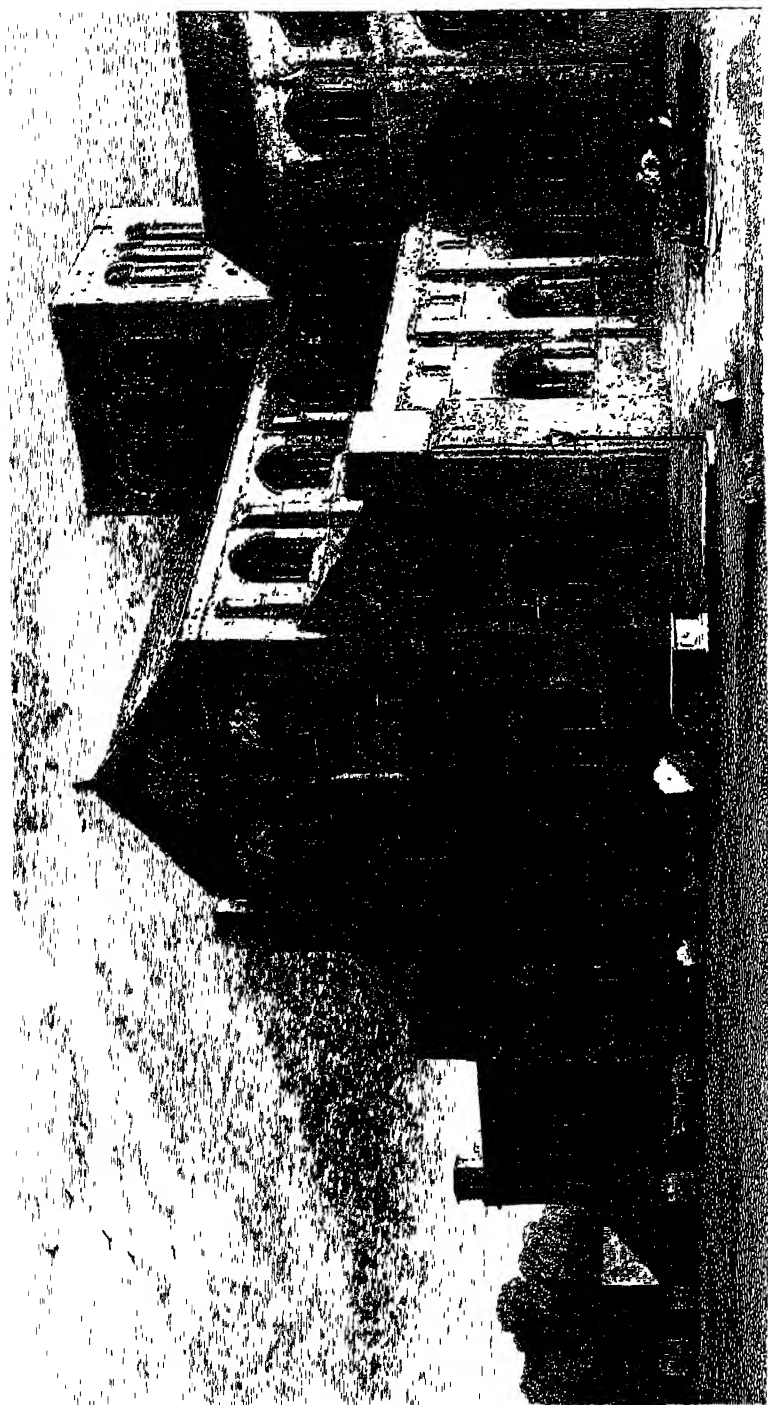
tiles bearing the signs of the zodiac, copied from a pavement found in Jervaulx abbey church.

In the north-east transept, the tomb of Bishop Walter de Merton has been restored (in 1852) by Merton College, Oxford, which at the same time placed stained glass in the two small windows at the back of the monument. The modern slab and cross on the tomb were then added, the alabaster effigy of 1598, now in the next recess, being removed.

The north and south walls of the nave, as well as that of the south-west transept, were also underpinned, the foundation being filled in with concrete: and the triforium shafts of the nave, many of which were much out of the perpendicular, were repaired and made safe. During this work it was discovered that the three eastern bays of the wall differ markedly in their mode of construction from the western. Thus it has been shown that Gundulf completely rebuilt only the eastern part of the nave, the rest being later work; but he probably built the south wall of the cathedral for his cloister to abut against.

The six windows of the south-east transept have been filled with stained glass (executed by Messrs. Clayton and Bell) in memory of distinguished officers of the corps of Royal Engineers.

The great west window, of which we give an illustration, has also been entirely filled with stained glass, in memory of officers and men of the Royal Engineers who died in the South African and Afghanistan campaigns of 1878-82. It was unveiled on Dec. 19, 1883, by Field-Marshal Lord Napier of Magdala.



Tag. w. d. b. W. L. All. 1

WINCHESTER CATHEDRAL.

THE city of Winchester is situated in a valley watered by the river Itchen, and is surrounded by cultivated downs; as a bishop's see it is of very great antiquity, and having been the metropolis of the West Saxons, the city abounds with objects of historical interest. Here Egbert was crowned king of all England in A.D. 827, by Wighthen, bishop of Winchester.

One of the greatest benefactors to the Cathedral and the city at this early period was the celebrated St. Swithin, to whom various miracles have been attributed; according to a very old versification of the lives of the saints—

*Seynt Swithin his bishopricke to al goodnesse brough,
The towne also of Winchester he amended enough.¹*

Saint Swithin was a native either of this city or its suburbs, and of a noble family; he was ordained priest by Helmstan, bishop of Winchester, and was appointed president of a monastery here, which afterwards bore his name, the priory of St. Swithin. He became preceptor to prince Ethelwulph, who, after his accession to the crown of his father Egbert, promoted Swithin to the see of Winchester, to which he was consecrated A.D. 852; the bishop died in the year 862, and was buried in the open cemetery of his Cathedral, but his remains were translated into Bishop Ethelwold's new church in 980, and afterwards removed into Walkelin's new church in the year 1093.

The legend, that this translation from the churchyard to the choir of the Cathedral was delayed by violent rains, gave rise to an old adage, that whenever rain falls on his festival, 15th of July, there will be forty days continuance of the same.²

King Edward the Confessor was crowned at Winchester in the year 1042, by Eadsinus, archbishop of Canterbury, the first ceremony at which there is any notice of a coronation sermon. It was

¹ Warton's History of English Poetry, vol. i.

² To this proverb Gay alludes in his "Trivia."—

*If on St. Swithin's feast the welkin lowers,
And every penthouse streams with hasty showers,
Twice twenty days shall clouds their fleeces drain,
And wash the pavement with incessant rain.*

here also that his mother Emma underwent, without injury, the ordeal of walking blindfold and barefoot over nine red hot plough shares placed at unequal distances. A charter of privileges was granted to the city of Winchester by King Henry II. in the year 1184, under which the mayor, the earliest appointment of that office in the kingdom, and the heads of the corporation, claimed by the tenure of grand serjeantry the superintendence of the royal kitchen at coronations.

Richard Cœur de Lion was crowned here on the 17th of April, 1194. King Henry III., surnamed of Winchester, was born and frequently held his court in this city, but the royal residence was in a great measure removed to London, in the reign of his son Edward I.

King Henry IV. was married at Winchester to Joan of Navarre, in the year 1401. Prince Arthur, eldest son of King Henry VII., was born here; and at Winchester King Henry VIII. entertained the emperor Charles V. during a week, in 1522, when the celebrated round table was repainted.³

The marriage of Queen Mary with Philip of Spain, was solemnized at Winchester, on the 25th of July, 1554, when the queen and king dined in public at the episcopal palace, and several days were devoted to festivities.

In the middle of the city, whose ancient walls have now disappeared, is a very beautiful cross, ornamented with tabernacle work and crocketed pinnacles, arranged in three stages to the height of forty-three feet; it was erected by the guild of the Holy Cross founded by King Henry VI.

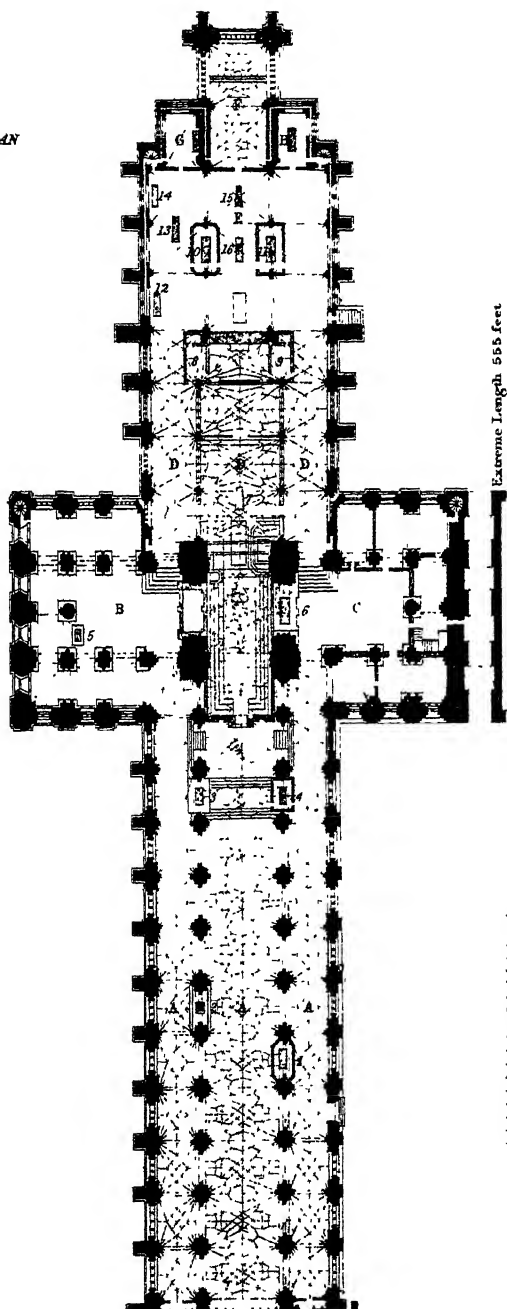
Wolvesey Castle, the venerable episcopal residence, situated south-eastward of the Cathedral, to which its precinct joined, was

³ King's Arthur's round table at Winchester is said to have originated with King Stephen, as a means of preventing disputes for precedence amongst the officers of his household. Philip Augustus of France is also said to have introduced into his court and kingdom the chivalrous institutions of the romances, and thus gave an historical existence to the twelve peers of King Arthur, knights of the round table. The huge table is still to be seen at Winchester; it is preserved as a curious piece of antiquity in the county hall, formerly the chapel of the royal castle, and is supposed to be seven hundred years old. It is made of thick oak plank, and is eighteen feet in diameter, painted over with the Tudor colours, green and white in compartments, with a red and white rose in the centre. Each division is inscribed in old English characters, with the name of a knight; excepting that in one compartment is a portrait of King Arthur himself.

WINCHESTER CATHEDRAL.

REFERENCE TO THE PLAN

- A Nave and Aisles
- B North Transept
- C South Transept
- D Choir and Aisles
- E Presbytery
- F Lady Chapel
- G Portland Chapel
- H Bishop Langtons Chapel



Extreme Length 555 feet

REFERENCE TO.

- 1 Wykeham's Chanse
- 2 Font
- 3 Bishop Morley
- 4 Bishop Edingtons
- 5 Monument to Fred
- 6 Sir Isaac Townes
- 7 Tomb of William A
- 8 Bishop Gardiner
- 9 Bishop Fox
- 10 Bishop Warristoe
- 11 Cardinal Beaufort
- 12
- 13
- 14 Coffin Tombs
- 15
- 16

rebuilt on the site of a former palace by Bishop Henry de Blois, about 1138; nearly all destroyed by Cromwell's order in 1646; rebuilt by Bishop Morley just before his death in 1684. The picturesque ruins of the bishop's palace or castle are of considerable extent, without any prominent architectural feature, consisting of heaps of walls, some very lofty, and nearly all clad with ivy or concealed by shrubs and trees.⁴ Its principal gatehouse originally fronted the north, and the embattled walls were defended by many round and square towers, placed at irregular intervals. The principal remains belong to the keep, which appears to have been a parallelogram in plan, extending two hundred and fifty feet east and west and one hundred and sixty feet north and south. Within this keep was a court, which, besides the principal entrance, had two other gateways, one on the western, and the other on the southern side.

The Cathedral Church was founded but not built by Kynegils, the first Christian king of the West Saxons, A.D. 634, who granted to the church all the lands within seven miles distance. His son Kenwalh was the actual builder, and not only confirmed his father's grant, but added to it the manors of Alresford, Downton, and Worthy. The church was first dedicated to Saint Amphibalus, the instructor of St. Alban, then to St. Peter and St. Paul, afterwards to St. Swithin, and lastly, Henry VIII. ordered it to be styled "The Church of the Holy Trinity."

The bishops of Winchester had anciently very great privileges and large possessions, and were reputed to be earls of Southampton. Henry de Blois, brother of King Stephen, during his prelacy procured the pope's consent to make Winchester an archbishopric, although his intention was never carried into effect. William de Edington, bishop of Winchester, lord treasurer and chancellor to King Edward III., was elected archbishop of Canterbury on the decease of Islip, but the bishop refused to accept of the primacy, alleging that "although Canterbury had the highest rack, yet Winchester had the deepest manger." The bishop had the office of prelate of the order of the Garter conferred upon him by King Edward III. at its institution, and it has been continued to the

⁴ Farnham Castle, the present residence of the bishop of Winchester, was also in a considerable degree demolished by an order in 1648, but after the restoration of Charles II., it was repaired by Bishop Morley. The fine entrance of Farnham Castle, built in the reign of Henry VII., adds much to the effect of that venerable edifice.

bishops ever since ; he consequently bears the arms of the see of Winchester impaled with his own paternal coat within the garter, having the George, the badge of the order, pendent.

The Cathedral Church first erected becoming ruinous, it was rebuilt by Ethelwold, and consecrated in the year 980. Although Winchester Cathedral is known to have been enlarged in the reign of William the Conqueror, on the accession of Bishop Walkelyn to the see, and the oldest part of the present edifice is usually attributed to that prelate, yet the late Mr. Garbett, an architect, who was many years employed in the restoration of the church, strenuously maintained that a very large and well defined portion of Anglo-Saxon masonry yet remains, and that the Anglo-Norman bishop did not level the whole with the ground, but left parts of the building standing, purposely to make known to after ages the Norman superiority in architectural science and taste, by preserving that which would clearly exhibit the contrast.⁵

It was not the church alone that Bishop Walkelyn undertook to rebuild, but also the extensive and numerous offices of the adjoining monastery of Benedictine monks on the south-western side. The whole work was completed within the space of fourteen years, having been commenced in 1079, and finished in 1093, in which year, on the 8th of April, the monks went in procession from their old to their new monastery ; on which occasion a great solemnity was held in presence of most of the bishops and abbots of England. On the 15th of July, in the same year, it being Saint Swithin's festival, his shrine was carried from the old altar to the new one, a distance, probably of not more than forty feet, but which was doubtless lengthened by the procession making the usual circuit of the cloisters.

The most conspicuous part remaining of the Norman work is the massive central tower of the church, fifty feet broad and one hundred and forty feet high. It bears evidence in the general simplicity and massiveness of its architecture of the early age in which it was built. The semicircular headed windows are enriched with the chevron and billeted mouldings then in use, and the capitals and ornaments of the shafts indicate the Anglo-Norman style of architecture. This tower was erected to answer the purpose of a lantern to the choir, and to increase the effect by giving height

⁵ Mr. Garbett died at Winchester on the 31st of August, 1834.

to the interior, an object which the Anglo-Norman architects carried as far as possible in their sacred edifices. Both stories of the interior of the tower are finished with care and enriched with various ornaments then in use, although the whole is now excluded in the view from below by a ceiling, the groining of which takes its spring from the angles of four great arches erected for the support of the tower.⁶

The transepts of the Cathedral are also the work of Bishop Walkelin, and remain yet in a more firm and secure state than any part of the building, which is of later construction. To an architect there are few studies equal in point of value to these transepts. It has been observed by an able architectural antiquary that this bishop set an example of the most finished kind of construction in the tower and portions of the transepts of his Cathedral; but that the succeeding architect who completed the transept was satisfied with workmanship of very inferior degree.

Godfrey De Lucy, bishop of Winchester, in the time of King John, rebuilt the whole east end of the church, with the Lady Chapel, as far as that anciently extended, and dying in the year 1204, was buried in the centre of his own works. Both on the interior and exterior of this part of the church the architecture is distinguished by ranges of short pillars supporting arches in form of the upper part of a trefoil; by narrow oblong windows without mullions and with lancet-shaped headings; by clusters of small pillars of Purbeck marble, having bold and graceful mouldings on the capitals and bases; and by quatrefoil compartments within circles, by way of still further enrichment; all which characteristics may be considered as prototypes of that style which attained perfection in Salisbury Cathedral.

William of Edington, bishop of Winchester, who was also treasurer and chancellor to King Edward III., had begun and undertaken to finish the rebuilding of the great nave of the church. He died in the year 1366, having only lived to complete the western front and a small part of the nave.

⁶ The ceiling, which had been placed within the central tower of St. Alban's Abbey Church, was removed under the direction of Mr. Cottingham, laying open the fine tiers of pillars and arches formerly hidden.

⁷ Mr. Buckler.

The celebrated William of Wykeham, who succeeded Edington as bishop of Winchester, carried on the work, and may be said to have rebuilt the body of the Cathedral from the western front to the central tower, in the pointed style of architecture. In this act of zeal and liberality he was assisted by the prior and monks of the convent.*

Part of the eastern end of the Cathedral, from the central tower to the low aisles of De Lucy's erection, was rebuilt by Bishop Fox, at the beginning of the sixteenth century, in all the finished elegance of the Tudor period. In this part of the edifice bold and airy flying buttresses stretch over the aisles and support the upper walls, which are surmounted by an open battlement. Nearly at the same period with Bishop Fox's work, an addition of about twenty-six feet to the Lady Chapel at the eastern extremity was made by Prior Silkstede, whose rebus and devices are exhibited on the architecture.

In this church, which has been denominated "a school of architecture," may be found admirable specimens of the rise, progress, and perfection, of the pointed style; there not being a single stage of that remarkable and interesting mode of building, and hardly an ornament made use of in it which may not be discovered in some part or other of Winchester Cathedral.

The chief characteristics of the exterior of the church are the length of its nave, the plainness of its masonry, and the shortness and solidity of the tower. Although the architectural antiquary seeks in vain for that picturesque arrangement of parts and successive variety of form which affords so much delight in a view of the Cathedrals of Salisbury, Lincoln, Wells, and Ely, yet he soon discovers a peculiar grandeur of effect arising from its extent and quantity, together with many specific beauties of design, which tend to rouse and gratify inquiry. As a distant object the Cathedral presents a large and long mass of building; the nave particularly, as seen from the south, is distinguished by its great length of roof and extent of unbroken line, and the massive tower, deficient in height, gives the whole building an air of heaviness.

It has been remarked that the architects of the Anglo-Norman period of history, affecting loftiness in their churches no less than

* His architect was William Winford, and his surveyor Simon Membury; John Wayte, one of the monks, acted as comptroller on the part of the convent, according to Dr. Milner's Historical Account of the Cathedral.

length, were accustomed to pile arches and pillars upon each other, sometimes to the height of three stories, as seen in Bishop Walkelyn's work in this Cathedral; they also frequently imitated these arches in the enrichment of plain walls, and by way of ornament and variety in the masonry sometimes caused these plain round arches to intersect each other, as on the outside of the upper part of the southern transept; being probably the earliest instance of this interesting ornament to be met with in the kingdom.

The nave of Winchester Cathedral is considered one of the finest in England, and is about the same length as that of York Minster. In an examination of the architecture of the nave a striking peculiarity in the windows has been noticed by an antiquary, the form of the arch to these openings is found to be a segment of a pointed arch, while a regular triangular proportioned pointed arch, containing tracery, is as it were placed within it. This kind of window construction is an original thought of Bishop Wykeham's although there are instances extant of the arches to the entrances of castles constructed at the same period with a segment of a pointed arch only.

The exterior of the choir and Lady Chapel are of most beautiful workmanship; the initials of Prior Silkstede's name appear enveloped in a skein of silk, with the motto, *In gloriam Deo*. The arms of the bishopric of Winchester, the royal arms, etc., are also upon the walls, inscribed with the same legend.

Very extensive, although by no means complete, repairs of this Cathedral were carried on during sixteen years under the direction of the Reverend George Frederic Nott, D.D., one of the prebendaries, by Mr. William Garbett.

The transept being the original unaltered Anglo-Norman architecture, displayed formerly a naked timber roof, not concealed as in after works by a stone vault, this part has been covered with a flat wooden ceiling, painted in quatrefoil compartments, in the early Tudor style, and is executed sufficiently well to pass for a work of that period. The ceiling of the central tower is copied from that of the chapel in New College Oxford, of Bishop Wykeham's foundation. Four corbel figures, which originally sustained the springing of the vault, have been removed, and dwarf clusters of three columns each have been substituted for

them. Some of the screens which formerly existed, and were found to intercept a view of the transept, have been also removed, and in consequence a view of the cross aisles, somewhat resembling in arrangement and situation those of the transept in Westminster Abbey Church, are now beheld from the choir. The whole of these important and necessary repairs, which had been too long neglected, were brought to a conclusion in the year 1828; and various ancient remains of painting, sculpture, and other vestiges of former times, particularly noticed in Dr. Milner's "History and Survey of the Antiquities of Winchester," are now seen in a perfect state, as well as many legendary paintings in the Lady Chapel.*

The whole length of the Cathedral from west to east is five hundred and sixty feet, and of the transept from north to south is two hundred and thirty feet. The breadth of the nave with its aisles is one hundred feet, and the height is one hundred and ten feet. The choir, from the screen to the altar, is one hundred and thirty-five feet in length, and the Lady Chapel is fifty-four feet, while the length of the nave is two hundred and fifty feet. The presbytery is seventy feet in length, and the breadth of the chapel behind the high altar is twenty feet.

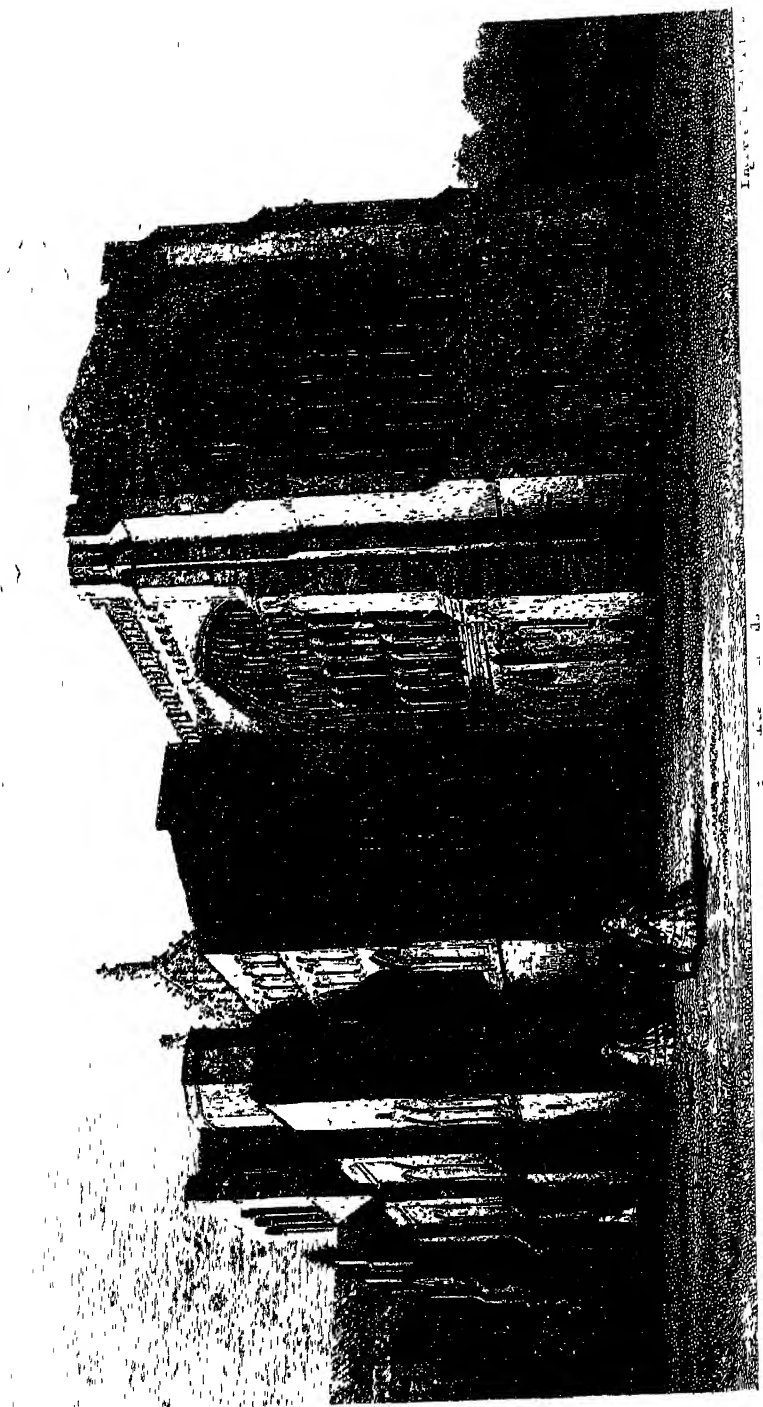
The cloisters of the Cathedral were entirely destroyed in the time of Queen Elizabeth after the Reformation, as well as the chapter-house, the site of which now forms part of the Cathedral close. The prior's hall and other parts of his lodgings now form the residence of the dean; and the site of other conventual buildings is occupied by the prebendal gardens.

Beneath the presbytery, aisles, and Lady Chapel, is a remarkable series of crypts, which give us the ground-plan of Walkelin's church, including his Lady Chapel, now entirely swept away above ground; to the east of this is a crypt under the present Lady Chapel, two bays built by Bishop Lucy, and one by Prior Silkestede. The ancient crypt corresponds with the transepts in its pillars and arches. The piers and walls are of solid masonry, without ornamental sculpture or mouldings. The eastern crypt contains some fine early English groining, and shows an interesting change of style, the easternmost bay being perpendicular.

The western front of the Cathedral, erected by Bishop Edington about the year 1350, is covered with ornament, in which there is a

* See "Gentleman's Magazine" for 1827 and 1828.





simplicity and chastity of design strikingly characteristic of the architectural taste in the reign of Edward III. There are no towers upon this front, but in other respects the general design of the porch and of the large western window much resembles that of Canterbury Cathedral, erected at a later period.¹⁰ Large hexagonal turrets, which terminate in small crocketed spires, are carried up at the angles of the nave, and between the buttresses of these turrets, the principal porch or entrance of the nave is deeply recessed, and is surmounted by a gallery, with an open-worked parapet; the original use of this gallery was for the convenience of the bishop, who, attended by his clergy, here gave his solemn benediction, on particular occasions, to the people assembled in front of the church. Immediately over the gallery is the great western window, of equal width with the nave, and rising almost to the vaulting. The great breadth of the window is distributed into three chief divisions, which are again divided into three subordinate divisions and crossed by four transom mullions, a manner of arranging the different lights adopted in several of the principal windows constructed in the succeeding century, and after the more flattened arch became fashionable, as at St. George's Chapel, Windsor, King's College Chapel, Cambridge, &c.¹¹ The wall of the highly pitched gable of the roof is panelled in numerous compartments, and is surmounted by an enriched tabernacled niche, containing a perfect statue of William of Wykeham, who is supposed to have completed the work on this front, which was begun by Bishop Edington. The two porches opening upon the aisles of the nave are recessed and constructed in corresponding taste between large buttresses which support the outer angles of the western front; these buttresses are carried above the parapet of the walls, and are surmounted by ornamental finials.

¹⁰ See page 40 ante.

¹¹ The composition is considered to be good, and the mouldings well relieved in the specimens enumerated, but this style is denounced, by a very competent judge of pointed architecture, as betraying a closeness and heaviness of design, amounting to degeneracy when compared with the florid style of the windows constructed in the preceding age. This deterioration of beauty, Mr. Wilson says, was partly occasioned by the lights between the upright mullions being divided into so many heights or panels, a mode which originated in the works of the celebrated William of Wykeham, in the nave of his Cathedral at Winchester. The obtuse arch was also too often allowed to cut off the varied tracery, which so much adorned the windows of earlier date.—*Pugin's Specimens of Gothic Architecture.*

The extreme length of this front is one hundred and eighteen feet, all the lower parts of which are encircled with tabernacle work; under two prominent canopies, now mutilated, were formerly statues of Saint Peter and Saint Paul, patrons of the church, which have never been restored.¹²

On entering the nave are seen the triumph and skill of Bishop Wykeham in the vast extent from the western porch to the central tower. It appears that this celebrated architect preserved as much of the Anglo-Norman building, particularly of the nave, as he found he could convert into the new style. He did not destroy Bishop Walkelyn's work, but formed his pointed arches by filling up and otherwise adapting the old semicircular arches of the original second story in the walls of the nave, and the Anglo-Norman pillars may be clearly traced not only at the steps leading up to the choir, but amidst the timbers of the roof on both sides of the nave throughout the greater part of its extent, corresponding in every respect with those remaining in the transept; a circumstance which demonstrates the prudence, economy, and skill of this munificent prelate. The bosses at the intersections of the groining in the ceiling of the nave are charged with various shields of arms, with badges and devices denoting the different benefactors of the several compartments. Here are the arms of Beaufort, Wykeham, and Waynflete, with the king's device of the white hart.

At the western extremity of the northern aisle is a chamber, or tribune, which seems to have been erected for the minstrels who attended on great occasions, when the king, a legate, or some prelate was received at the Cathedral in state by a procession of the whole convent, at which times the church was hung from one end to the other with tapestry, representing passages of scriptural

¹² A description of the Cathedral, for the use of visitors, commenced formerly with very strong observations on the disgraceful neglect of this front, before which the earth and rubbish was suffered to accumulate, and the notice of the stranger was directed to the decayed state of the gallery and the mullions of the window, the broken glass in which, it appeared, had been mended with fragments of opaque colouring; the destruction of the canopies was also referred to in terms of censure. As an apology for the state in which the front was left, it was alleged that "it was not possible to lower the alley and the ground near it to the level of the church pavement without destroying the monuments and trees which at present occupy them, and without other inconveniences." How different is the present state of things may be gathered from the chapter on the Modern History of Winchester Cathedral, p. 177-181.

history: the large hooks for supporting the tapestry still remain fixed to the sides of the great pillars.

An ancient font stands within the middle arch of the nave on the northern side; it consists of a square block of marble, supported by a stool and pillars of the same; the central pillar or stool has horizontal flutes, and the pillars at the angles are also fluted; excepting one, which is plain; their capitals are formed of leaves, and the basement of the whole design is enriched with a tortuous moulding. Both the top and the four sides are covered with rude sculpture, and there can be no doubt of its great antiquity.¹³ The ornaments on the top of the font are doves, emblematical of the Holy Ghost, which appear breathing in phails, surmounted by crosses, supposed to contain the two kinds of sacred chrism made use of in baptism. On the sides of the font doves are repeated in various attitudes, together with a salamander, emblematical of fire, and in allusion to the passage in the gospel of St. Matthew, "He shall baptise you with the Holy Ghost and with fire."¹⁴ The sculptures on the southern and western sides represent the passages in the life of Saint Nicholas, bishop of Myra, in Syria, who lived in the fourth century after Christ, and was the patron of children. On one side is represented the church of Myra and its arcades, the upper part of which is terminated by crosses; the dresses of the several figures are curious, as denoting the costume of a remote period of history.

About the middle of the southern side of the nave between the fifth and sixth pillars is the Chantry Chapel, containing the monument of the founder, William of Wykeham, who died in 1404. The design and execution of the work is perhaps one of the most perfect specimens of monumental architecture of the period in which the chapel was erected.

The chapel is divided in length into three arches, the canopies of which are curved to correspond with the form of the arch of

¹³ A font very similar to this is in the church of East Meon, in Hampshire, an edifice said to have been erected by Bishop Walkelyn. Anglo-Norman fonts are not uncommon, and are very rich in their embellishment, which may have been the reason of their preservation. It is not unusual to find a font in a church of greater antiquity than the building; the earlier fonts, even if plain, appear to have been held in veneration, and therefore allowed to remain, when the churches were rebuilt in a totally different style.

¹⁴ Chap. iii. ver. 2.

the nave. Within the chapel, over the head of the monument, are five tabernacled niches, intended for patron saints, besides those on the outside, and ten others at the feet. The foundation of the altar and part of the credence table on the right hand of it yet remain. The effigy of the bishop is represented in full costume, and with his mitre and crosier; round the slab on which the figure rests is an inscription in brass letters curiously inlaid.

Wykeham was elected to succeed his patron William de Edington, as Bishop of Winchester, in 1366. He had been previously appointed clerk of the king's works at Windsor, and by his skill that castle was rebuilt; another great work was Queenborough Castle; and his architectural genius was afterwards eminently displayed at Oxford. The first instance on record, in which he is noticed as a benefactor, was his rebuilding at his own expense the body of the collegiate church of St. Martin-le-grand, London; together with the cloister of the chapter-house, while he was dean of that college. His advancement to the bishopric of Winchester was followed by his being appointed chancellor of England.

The bishop obtained the king's license to found New College, Oxford, in 1379, and in 1380 the foundation was laid. The building was finished in six years, and in 1386 the society made their public entrance into it. It is rather remarkable that the name of New College, which was given without much impropriety, should be continued until the present day, when it is in reality the oldest college in Oxford, as to its principal buildings, and the seventh in the order of foundation. In the chapel of New College is preserved the identical crosier of the founder, which is nearly seven feet high, of silver, gilt, and enamelled.

Winchester College, another celebrated institution, was founded by this bishop in 1382, by charter: the first stone was laid in 1387 and in 1393 the warden and society made their solemn entrance into it; the bronze figure of the bishop over the door was the work of C. G. Cibber. William of Wykeham lived long enough to witness the prosperity of both his institutions, and almost to see others emanating from them. He died in his eightieth year, and was interred in this his own chapel at Winchester.

On the same side of the nave beneath the tenth arch from the

western front, and at the foot of the choir steps is the monumental chapel of Bishop Edington, which is in a similar style of architecture to that of Wykeham's chantry, and scarcely less highly enriched; it contains a very fine recumbent figure of the Bishop, who died in 1366. In the pavement before this chapel is a marble slab in memory of Bishop John Thomas, who died in 1781.

In the southern aisle of the nave is a monument of Bishop Richard Willis, who was translated from Salisbury in 1723, and died in 1734. It consists of a sarcophagus, on which is a reclining figure of the prelate sculptured by R. Cheere; the head of the figure is considered a very fine proof of talent.

Near the eighth pillar from the western front is a marble slab, covering the remains of Bishop Robert Horne, translated from Durham in 1561, and who died in 1580. To the injudicious zeal of this prelate is ascribed much of the destruction which took place at that period in the Cathedral, as well as the dilapidation of the property of the bishopric. On the north side of the nave is the tomb of Bishop John Watson, the successor of Horne, who died in 1584.

In the centre of the nave were buried Bishop Walkelyn, the builder of the church and priory, and Bishop William Giffard, his successor, the builder of St. Saviour's Church, Southwark, who died in 1129. Against the easternmost pillar on the northern side of the nave is a monument of Bishop Hoadly, a prelate celebrated for his controversial talents, who had successively held the sees of Bangor, Hereford, and Salisbury; he was bishop of Winchester more than twenty-six years, and died in 1761. This monument consists of a very fine medallion portrait of the bishop, blended with singular emblems, as the cap of liberty, the pastoral staff, Magna Charta, and the Holy Scriptures.

The choir, immediately under the great tower, was formerly enclosed by a stone screen, erected by W. Garbett, with bronze statues of James I. and Charles I. This screen was long ago removed, and the bronze statues are now at the W. end of the nave. The stalls on either side of the choir with their misereres and canopies are ancient; some very interesting panels of the pews in the choir bear the date 1540. The pulpit was given to the Cathedral by Prior Silkstede, and bears his name in various parts; near

it is the tomb of Bishop Toelive, who died in 1189. The episcopal throne, a heavy composition of wood work, was designed by Garbett, in strict accordance with the stalls; the details of this throne are nearly all derived from ancient ornaments existing in the choir and other parts of the church, and the general composition of the design has a fairly harmonious effect. The organ case is similarly ornamented, and is very judiciously placed beneath one of the arches which support the Anglo-Norman tower. This arrangement affords an unbroken view of the church from the great western door to the eastern window. In the centre of the ceiling of this part of the Cathedral is an emblem of the Trinity, surrounded by a chronogrammatical inscription, showing the date of its erection, in 1634; the whole ceiling under the tower has, some years back, been repainted in very good taste. The vaulting of the choir from the tower to the eastern window is the work of Bishop Fox, and displays on the several bosses at the intersection of the ribs a variety of heraldic enrichment in proper colours amidst a profusion of gilding; here are to be seen the royal arms of the house of Tudor, the arms of Cardinal Beaufort of the house of Plantagenet, and the arms of the episcopal sees of Exeter, Bath and Wells, Durham, and Winchester, over all of which Bishop Fox had presided. The screens of the sanctuary are also the work of the same prelate in the year 1525. Upon the top of these partitions, over the centre of each division, are ranged six mortuary chests, containing the remains of several exalted personages that have been interred in the Cathedral: each chest is carved, painted, and gilt, and inscribed with the name of the illustrious characters whose remains they contain. The inscriptions are in Latin, but admit of the following translations:

1. The bones of Kynegils and of Adolphus lie together in this chest; the former was the founder, the latter the benefactor of this church.

2. Here King Egbert rests, together with King Kenulph, each of whom bestowed great benefits upon the church.

3. In this chest and in that opposite to it on the other side are the remains of Kings Canute and Rufus, of Queen Emma, and of bishops Wina and Alwyn.

4. In this chest, in the year 1661, were promiscuously laid together the bones of princes and prelates which had been scattered about by sacrilegious barbarism in the year 1642.

5. King Edmund, whom this chest contains, and who swayed the sceptre of royalty while his father was yet living : O Christ, receive.

6. King Edred died in the year 955. The pious Edred who rests in this tomb admirably governed the country of the Britons.

The altar-screen of stone-work is considered to be one of the richest specimens of its kind in England ; it was executed in the fifteenth century, and exhibits great delicacy of workmanship, consisting of a variety of niches with ornamented canopies. This screen, which is more elaborate in its detail than that of St. Alban's Abbey Church, is now being very carefully restored.¹⁶ On the spandrils of the doorways are the Annunciation and Visitation of the Blessed Virgin, in fine preservation.

Over the altar screen is the eastern window of the Cathedral, filled with ancient stained glass, chiefly consisting of figures of apostles, prophets, and bishops, with legends attached to them ; these have been mutilated and improperly arranged, the figures are mingled together without order, and in many instances the legends are misapplied. In the upper compartments of the window are figures of Christ and the Virgin Mary. In the central compartment a very heavy and injudicious figure of our Lord in Glory was placed about thirty-five years ago. A figure of Saint Bartholomew, formerly inserted here, is now at South Kensington. In small compartments adjoining are angels holding trumpets, other angels are bearing the arms of the see of Winchester, and the paternal arms of Bishop Fox, accompanied by his motto, *Est Deo Gracia*. In the next division of the

¹⁶ The altar screen at St. Saviour's, Southwark, agrees with this of Winchester in several important particulars, not only in the arrangement and general design, but in the actual number of the niches, a coincidence which can alone be attributed to the circumstances of the two screens being the work of one hand. The church of Saint Mary Overy, now the parish Church of Saint Saviour, nearly adjoined the episcopal palace, and was at all times an object of the regard and attention of the bishops of Winchester ; Bishop Fox appears to have been a benefactor to the church by a similar donation to that which he had made to his Cathedral, marking it with his peculiar device of the pelican and *agnus dei*, to point out to posterity its history and founder.—See a *Description of the Altar Screens at Saint Saviour's Church*, by E. I. Carlos, in the *Gentleman's Magazine* for February, 1834.

window is Saint Ethelwold, bishop of Winchester, who not only rebuilt this Cathedral, but founded or rebuilt the churches of Ely, Peterborough, and Thorney. He died in 984. Beside the bishop are two prophets, one of whom is Joel. In the lowermost division of the window are St. Swithin and St. Peter, St. Paul, and representations of ancient prophets, one of which bears the name of Malichias on the border of his mantle.

Two of the stained glass windows of the choir, formerly covered over with whitewash, in order to prevent the glare which they were supposed to cast on West's Lazarus picture at the altar are now reinstated. Some of the windows contain representations of prophets and apostles, remarkable for the correctness of their drawing and for richness of colour. Most of the figures may be ascertained either by the legends, or the attributes of the saints represented.

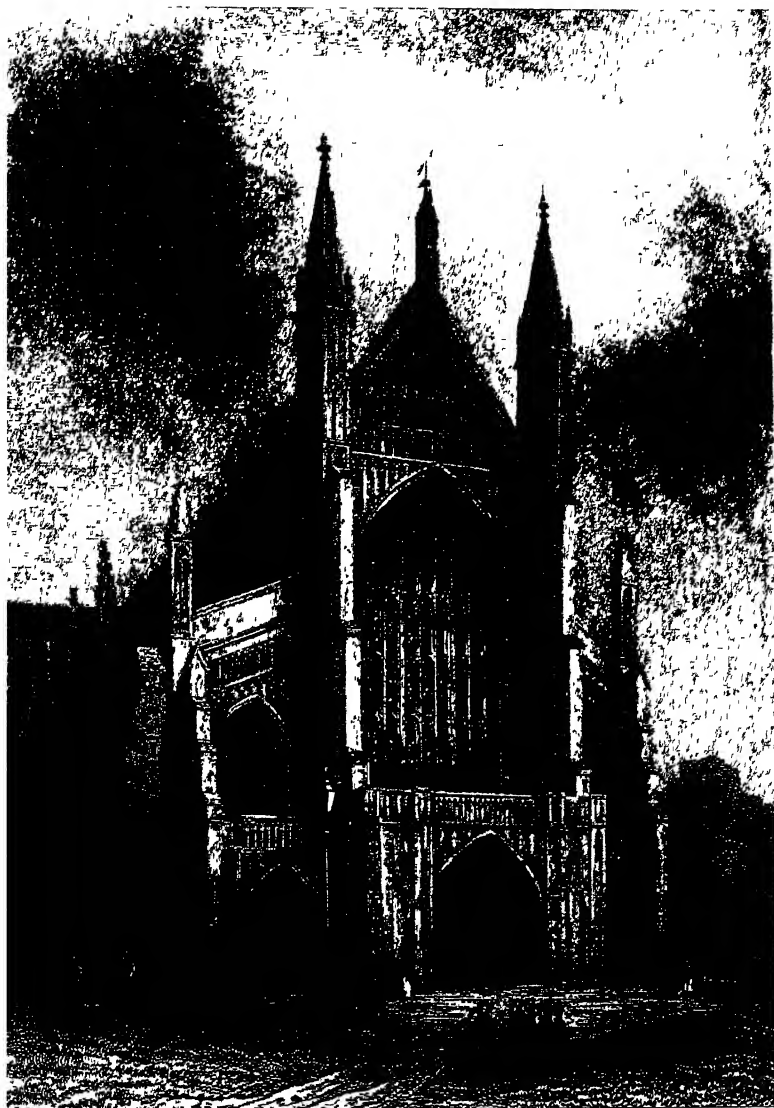
Over the altar is a picture of the raising of Lazarus, by Benjamin West, P.R.A. The back of the high altar anciently consisted of plated gold, garnished with precious stones; upon it stood a tabernacle and steps of embroidered work, ornamented with pearls, also six silver candlesticks gilt, intermixed with reliquaries, wrought in gold and enriched with jewels. Still higher was a large crucifix, with attendant images of the Virgin Mary and Saint John, composed of the purest gold, and garnished with jewels, the gift of Bishop Henry de Blois, King Stephen's brother. Over this appears to have been suspended, beneath the exquisite stone canopy, the crown of King Canute, placed there in homage after the scene of his commanding the sea to retire from his feet, which took place at Southampton.¹⁷ On great festivals and solemn occasions innumerable ornaments of inestimable value were employed in the service of the church. The richness and beauty of the ecclesiastical furniture of this Cathedral is said to have dazzled the eyes of strangers who came to view it.¹⁸

Before the altar lie the remains of Bishop Henry de Blois, and at the bottom of the steps was buried Bishop Henry Woodlock, who died in 1316.

In the middle of the sanctuary is the tomb called that of William

¹⁷ See the Inventory of Cathedral Ornaments in the "Monasticon."

¹⁸ *Historia Major Wintoniensis*, written by Thomas Rudborne, a monk of Winchester, in the middle of the fifteenth century, and printed in Warton's *Anglia Sacra*.

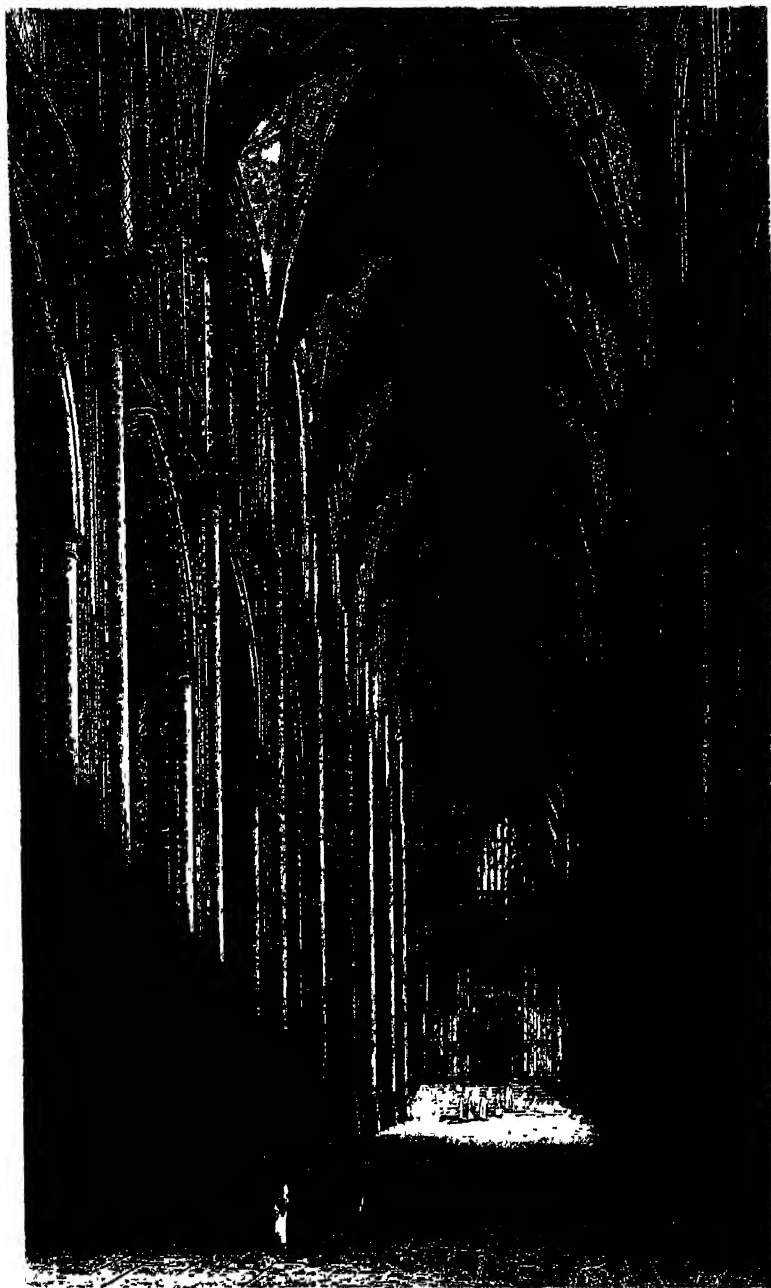


Designed by J. P. Neave

For Winchester Cathedral

Engraved by B. W. Hughes

THE WINCHESTER CATHEDRAL.



From the East door

for Worcester Cathedral

Engraved by B. Smith

WINCHESTER CATHEDRAL.

Rufus, who was accidentally slain by an arrow in the New Forest.¹² It is composed of English gray marble, and is raised about two feet above the ground, in that early form called *dos d'âne*, presenting the general outline of a house, in allusion to its destination, the last dwelling here below. The king's bones are supposed to have been removed by Bishop de Blois, as an honour paid to his remains; but when the present tomb was opened in the time of Cromwell, there were found in it some pieces of cloth embroidered with gold, a large gold ring, and a small silver chalice (see p. 179).

On the northern side of the sanctuary is an altartomb, supposed to cover the remains of Bishop John de Pontoise, who died in 1304. In this part of the church is also the monument of Bishop Thomas Cooper, who died in 1594. Close to the altar is a mural monument of Brownlow North, bishop of Winchester for thirty-nine years, who died at the episcopal palace, Chelsea, 12th of July, 1820, æt. 79. It was sculptured by Sir Francis Chantrey, R. A.

No church in England contains so many elegant memorials of prelates who were distinguished in their lifetime by their virtues, their piety, and their worth; none are to be found more magnificent, more perfect, or of superior sculpture. The sumptuous monumental chapel of Bishop Richard Fox, founder of Corpus Christi College, Oxford, adjoins the back of the altar screen, and extending eastward presents the beautiful elevation of its front towards the southern aisle of the choir.

During the reign of Henry VII., Bishop Fox enjoyed the unlimited favour and confidence of the king, and bore a conspicuous share, not only in the political measures, but even in the court amusements and ceremonies of that reign. King Henry VII. appointed him one of his executors, and recommended him strongly to his son and successor. Although he retained his seat in the privy council, and continued lord privy seal under King Henry VIII., his influence gradually abated, and, after remaining some time in office, Bishop Fox, together with Archbishop Warham, retired from Court in the year 1515.

¹² He dyed in the yeere of Christ, 1100, and in the 13th yeere of his raigne, on the second day of August, when he had reigned twelve yeares, eleven moneths lacking eight days, and was buried at Winchester, in the Cathedral Church or Monasterie of Saint Swithen, under a plaine flat marble stone before the lectorne in the queere, but long since his bones were translated in a coffer, and laid with King Knute's bones.—*Stowe's Chronicle*.

He was translated from Durham to Winchester in the year 1500, and his retirement to this see was devoted to acts of charity and munificence, although he did not now for the first time appear as a public benefactor. He had repaired the palace of Durham while bishop of that see, and displayed a considerable taste for architecture. The foundation of Corpus Christi College was preceded by the purchase of land in Oxford, which he completed in 1513, and by license of Henry VIII., dated 26th of November, 1516, he obtained leave to found a college for divinity, philosophy, and arts; the statutes are dated 1527, the twenty-seventh year of his translation to Winchester. In the year 1522 he founded a free school at Taunton, and another at Grantham, and extended his beneficence to foundations within the diocese of Winchester. The triumphs of his munificence and taste are principally to be contemplated in his additions to this Cathedral; in these the most exquisite art was employed to execute the noble and elegant designs. The bishop was also unbounded in his charities to the poor; at the same time exercising hospitality and promoting the trade of the city by a large establishment which he kept up at Wolvesley castle, his household consisting of two hundred and twenty servants. He died the 14th of September. 1528, and was buried in a chantry chapel, which he had built for that purpose.³⁰ In this magnificent sepulchral chapel every effort of ingenuity and skilful workmanship has been exerted to the utmost, and it was formerly considered an extraordinary example of design and sculpture. Four equal divisions compose the architectural design of the front, the elegance of which corresponds with the ornaments that enrich it. These divisions are formed by octagonal turrets rising from the pavement, and exceeding the height of the surmounting parapet, where they are larger and more decorated. Between these turrets and rising from the ornamented course below the parapet are smaller finials, each supporting a pelican in its piety, an emblem of the Christian church, and a favourite device of Bishop Fox. The height of the chapel is divided into two stories; the lower of solid masonry, enriched by a series of canopied niches and panelled com-

³⁰ In the custody of the president of Corpus Christi College is preserved the very elegant crosier of the founder, of silver gilt and enamelled, nearly six feet in height, and a saltcellar also of silver gilt and enamelled; it bears the initials of Bishop Richard Fox, and the pelican his badge, frequently repeated.

partments of elegant design and exquisite workmanship. In the westernmost division is the door of entrance to the chapel; and in the third division eastward, which projects a little on the basement, is an arched recess, containing a sculptured effigy of the bishop, who is represented emaciated and clothed in a winding-sheet. The divisions of the upper story are composed of large arches, the spandrels are charged with pelicans, and the arches are subdivided into two open compartments by ornamental mullions, forming inner arches, terminated by crocketed finials; these are also divided into two openings, and in their height by embattled transoms. The surmounting cornice and its parapet are very elegant; the projecting course is enriched by a very beautifully designed and sculptured band of entwined vine leaves, with tendrils and fruit delicately undercut, and marked with the initial letters H. W. in one part. The parapet is composed of lozenge-shaped compartments, enclosing quatrefoils in open work, and terminated by large and small leaves alternately disposed on the summit. Between the octagonal turrets and the outer mouldings of the arches or windows of the upper story are canopied niches, which, together with those on the lower story, make the whole number of niches which originally contained statues thirty-eight; their canopies are nearly alike, the difference being only in the detail of the ornaments. The pedestals intended to sustain the figures are remarkably elegant, particularly those rising from the base of the chapel. Mr. Buckler, an architect of established reputation, and of good judgment, in a description of this chantry, says, "On the most scrupulous examination of the smallest part or ornament, whether a canopy, a crocket, or the smallest moulding, the character and precision are equally the same. The roof of every canopy differs in design, as also the animals, in their positions, which are attached to the arches; nor is the interior of this chapel less beautiful or deserving of notice than the exterior, although less enriched. The chapel is ascended by several steps through a doorway in the first division from the western angle; the roof is in an almost infinite variety of compartments, divided and subdivided, and connected by knots of leaves, and having various enrichments. The niches at the eastern end of the chapel are as delicate and beautiful as ingenuity could make them, and the internal parts of the canopies rival anything of their

kind. Behind the altar of this chapel is a small oratory, to which the founder resorted for devotion ; it has no other ornament than a large niche belonging to the more ancient screen, which has been mutilated.”²¹

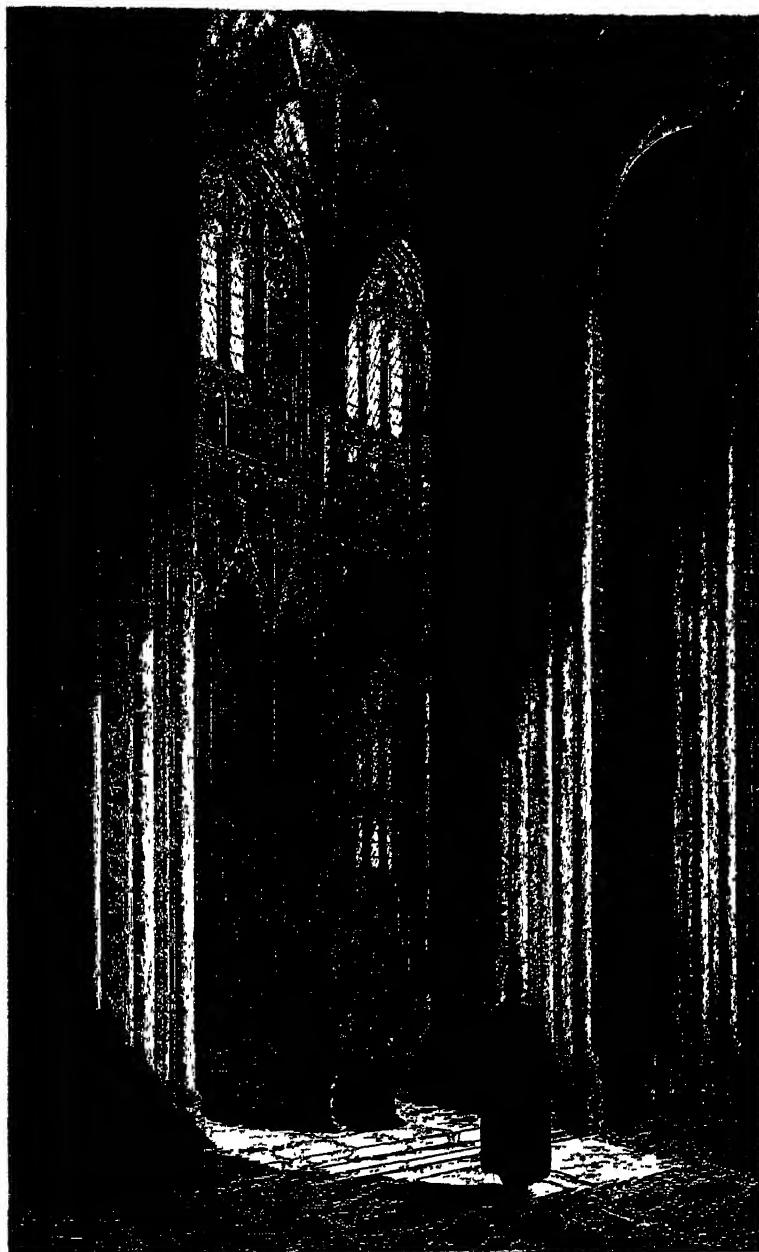
Between the altar-screen and the eastern end of the main Church is a chamber, now styled the Feretory, in which mass was formerly celebrated every morning immediately after the holding of the chapter. Here also was deposited the shrine of St. Swithin, which was of silver gilt, adorned with precious stones, the gift of King Edgar. On the northern side of this chapel and corresponding in situation with Bishop Fox’s chantry in the south, is the monumental chapel of Stephen Gardiner, bishop of Winchester and chancellor of England, the illegitimate son of Lionel Wydville, bishop of Salisbury, the brother of Elizabeth, queen of Edward IV.

After the accession of Queen Mary, this bishop rose by hasty steps to the prime ministry, and became possessed of more power, both civil and ecclesiastical, than any English minister ever enjoyed, excepting his own master, Cardinal Wolsey. He was always a guardian of the revenues of the church, both regular and secular, and had projected additional security for church and abbey lands; but he fell ill and died soon after, on the 12th of November, 1555, æt. 72, at York Place, Whitehall, whence his body was removed to Saint Mary Overy’s church, and, after great preparations, was finally interred in his own chapel in Winchester Cathedral. The design of this chantry, differing greatly from that of Bishop Fox, is not unworthy of notice ; it abounds with an intermixture of Florentine and Tudor enrichments.

The monumental chapels of Cardinal Beaufort and of Bishop Waynflete fill the middle arches of the presbytery, a part of the Cathedral erected by Bishop Godfrey de Lucy, about 1190, and who is himself buried under a tomb of gray marble, opposite the entrance of the Lady Chapel.

The architectural arrangement and detail of the parts and enrichments of the monuments of Beaufort and Waynflete bear great resemblance ; the former, erected forty years before the latter, is more simple in design, more chaste in its ornaments, more delicate

²¹ See “Gentleman’s Magazine for 1816 ;” and an engraving of the Monument, by Skelton and Winkles, in the “Oxford Founders,” 1831.



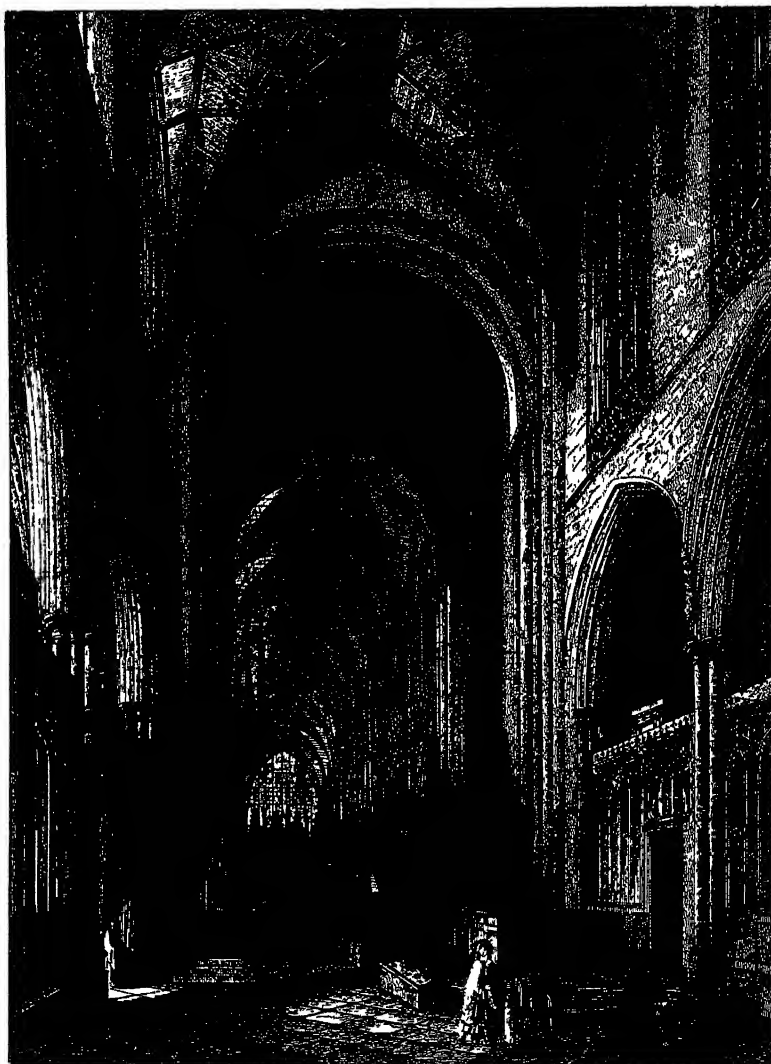
Drawn by H. Browne

for Winchester Cathedral

Engraved by J. W. L. 200

WINCHESTER CATHEDRAL.

VIEW ACROSS THE NAVE, SHOWING THE FOSTER & WYFFHAM'S MONUMENT.



Designed by R. G. L. and

by Winkles's Cathedral

Engraved by T. W. J.

and beautiful in its execution. Cardinal Beaufort, bishop of Winchester, the son of John of Ghent, duke of Lancaster, was lord chancellor and one of the guardians of King Henry VI.²² He possessed a most munificent spirit, which has cast a lustre on his character, and finished that part of Winchester Cathedral which had been left incomplete by his predecessor Wykeham; and also repaired Hyde Abbey, which had been founded by Alfred the Great. The cardinal refounded the celebrated hospital of Saint Cross, and erected at his own expense the greater part of the present building. He died the 14th of June, 1447.

The cardinal's monument is on the southern side of the presbytery; a sumptuous canopy covering the tomb and figure of this extraordinary prelate rests upon eight clusters of delicately-formed pillars, four at the angles of the monument, and two intermediate on each side. Round the base is an open-panelled stone fence enclosing the tomb. Each side of the monument has one large and two smaller arches; the latter, divided in height and width, contain the doors; but the former are open. These arches and pillars support a canopy of matchless elegance and beauty, with pinnacles rising to the ceiling of the presbytery. This, the most elaborate part of the design, consists wholly of an abundance of large tabernacles divided by smaller niches, with their intermediate compartments and other ornaments, supported by flying buttresses, sometimes united, terminated by pinnacles proportioned to their size; the whole canopy rising in the centre in the same degree as the arched ceiling under which it is placed. The head and foot of the monument are united with the clusters of pillars supporting the arches of the aisle.

This monument which had unfortunately been very much injured and dilapidated, was put in good order by the Duke of Beaufort over fifty years ago. The sculptured figure of Cardinal Beaufort rests on an altar tomb, which is panelled with quatrefoil compartments deeply cut, and having at the back a plate of gilt brass; he is represented with a placid and dignified countenance, and is properly habited; the feet of the figure rest against a stone bearing the arms of Beaufort, surmounted by a cardinal's hat.

The monument of Bishop Waynflete, the illustrious founder of

²² The cardinal accompanied King Henry into France, and performed the ceremony of crowning the young monarch in the Cathedral of Notre Dame, at Paris in 1431.

Magdalene College, Oxford, on the northern side of the presbytery, corresponds with Cardinal Beaufort's, and is of the same proportions, uniting in a similar manner with the arch and pillars of the Cathedral. The canopy of this monument is in the same manner raised upon eight piers by arches over them; but in the lower part is an additional screen of enclosure to the sides of the chapel, which interrupts the view of the tomb and figure of the prelate, and renders the design more complex. This is one peculiar difference between these monuments, and another is in the angular cluster of buttresses, each of which presents a large tabernacled niche, with a pedestal for a statue rising from the base. The upper part, or canopy of the tomb, unlike that of Cardinal Beaufort's, consists entirely of perforated compartments, highly enriched with crocketed pinnacles and finials. The form and arrangement of the design is on the same plan, with nearly the same proportions and number of compartments. There are indeed more ornaments, which are more minute, and it is on the whole less simply elegant than the other monument; but the details have not been designed with less care or executed with less skill.

Bishop William of Waynflete succeeded Cardinal Beaufort in the see of Winchester, and his enthronement was honoured by the presence of King Henry VI., who had employed him in affairs of critical importance, and who afterwards appointed him lord high chancellor. He resigned this office in 1460, a short time before the fatal battle of Northampton. On the accession of Edward IV. he was treated with respect in consequence of his high character and talents, and he lived to see the great union of the houses of York and Lancaster. Besides the foundation of Magdalene College, the largest excepting Christchurch, and the most perfect and beautiful in the University of Oxford, he established a free grammar school at Waynflete, his native town; and was a considerable benefactor to Eton College, Winchester Cathedral, and other places. His munificent spirit induced him to employ the ablest architects, and he himself was distinguished by profound and correct judgment in the art of design. The bishop died the 11th of August, 1486, and was buried in this chapel with great funeral pomp.

The sculptured figure of Bishop Waynflete lies on an elevated tomb within the chapel, which is supported at the angles by wreathed

pillars, having the ends and sides panelled, and enclosing within quatrefoils branches of lilies, his favourite device. The head of the bishop is represented supported on cushions, his eyes raised to heaven, his hands closed as in prayer with a heart between them, in allusion to the *sursum corda* of the liturgy. He is exhibited in much humbler attire than Bishop Wykeham, but has jewels on his gloves, a ring on the middle finger of the right hand, his pastoral staff is of singular form, and the mitre is richly ornamented. At his feet is an angel bearing a shield charged with his arms, impaled with the see of Winchester, and within the garter; they are also sculptured on the middle compartment of the ceiling. It is probable that the three niches, divided by tiers of open arches, yet remaining at the eastern end of the chapel, were intended for statues of Saint Mary Magdalene the patron saint, and Saint Peter and Saint Paul, as on the seal of his college at Oxford, and that an altar once stood beneath them.

This chapel, an interesting example of Bishop Waynflete's elegant taste, is kept in fine preservation by the president and fellows of Magdalene College, Oxford. The last reparation in 1828 was made under the skilful direction of Mr. Buckler.²³

Between the chantries of Beaufort and Waynflete is the monument of one of the family of De Foix, lord of Wineall, near this city.

Three chapels, enclosed by screens, form the eastern extremity of the Cathedral; that in the centre, dedicated to the Virgin Mary, was originally built by Bishop de Lucy, but was extended to a greater length by Priors Hunton and Silkstede, whose initials and rebuses appear on the groining of the ceiling. The walls on each side the Lady Chapel, from the altar to the space occupied by the stalls, are covered with legendary paintings; the subjects relate to different miracles wrought by the intercession of the Virgin Mary. The battle between the renowned Guy, earl of Warwick, who was devoted to the Blessed Virgin, and Colbrand, the Danish champion, represented on the walls of this chapel is nearly defaced, as well as many others, under the idea of their idolatrous tendency. The in-

²³ According to the statutes the college was to be called Saint Mary Magdalene College, to the honour and praise of Christ crucified, the Blessed Virgin his mother, Saint Mary Magdalene, Saint John the Baptist, the apostles Saint Peter and Saint Paul, the glorious confessor Saint Swithin, and other patrons of the Cathedral of Winchester.

scriptions that accompany these paintings, have at the end, in several instances, a reference to an account formerly extant.²⁴

On the southern side of the Lady Chapel is Bishop Langton's chapel, profusely enriched with carvings in oak of armorial subjects, vine branches, &c. The vine is represented growing out of a tun, denoting Winton, his see. Amidst these ornaments, the bishop's motto, *Laus tibi Christi*, is frequently repeated. In the middle of the chapel is the tomb of Bishop Thomas Langton, the predecessor of Bishop Fox, who died in 1500.

The northern chapel, at the eastern end of the Cathedral, is supposed to have been a chantry of Adam de Orlton, who was bishop of Winchester for eleven years, and died in 1345, but there is no monument to his memory at present existing. In the chapel on the northern side is a monument of Dr. Peter Mews, a bishop of Winchester, who had served as a captain in the royal army during the civil war, and who signalized himself at the battle of Sedgmoor, where he commanded the artillery. He died in 1706. On the opposite side of the chapel is a monument of Richard Weston, earl of Portland, K.G., lord treasurer, who died in 1684, with his figure in armour, of bronze.²⁵

Bishop Morley, who died in 1684, is buried in the northern aisle of the nave;²⁶ and Sir George Pretyma Tomline, Bart. D.D., bishop of Winchester, who died on the 14th of November, 1827, æt. 77, at Kingston Hall, Dorsetshire, is buried near the western end of the southern aisle.

²⁴ The subjects are engraved in "Carter's Specimens of Ancient Sculpture and Painting." One is the Annunciation. Others occur in credible historians; but they are chiefly derived from unauthenticated legends, and at present are only valuable for the information they convey concerning the customs of former times.

²⁵ A fine portrait of the Earl of Portland, by Vandýck, is at Gorhambury, in Hertfordshire, and his character is given in "Pennant's Journey from Chester to London."

²⁶ The ancient palace of the bishops of Winchester in Southwark, having been dilapidated during the civil war, an act of parliament was passed in 1663, to enable George Morley, bishop of Winchester, to lease out the houses in Southwark for other purposes, together with two parks and other demesnes at Bishop's Waltham, in Hampshire; and by the same act a mansion at Chelsea, built by James, duke of Hamilton, was purchased as a residence for the bishops of this see, and called Winchester House. George Tomline, bishop of Lincoln, who was translated to Winchester in 1820, obtained an act of parliament to enable him to sell the episcopal palace at Chelsea, belonging to this see, and in 1821 it was sold for £6,000. Winchester House was sold in 1877 to provide part of the endowment for the new Bishopric of St. Alban's.



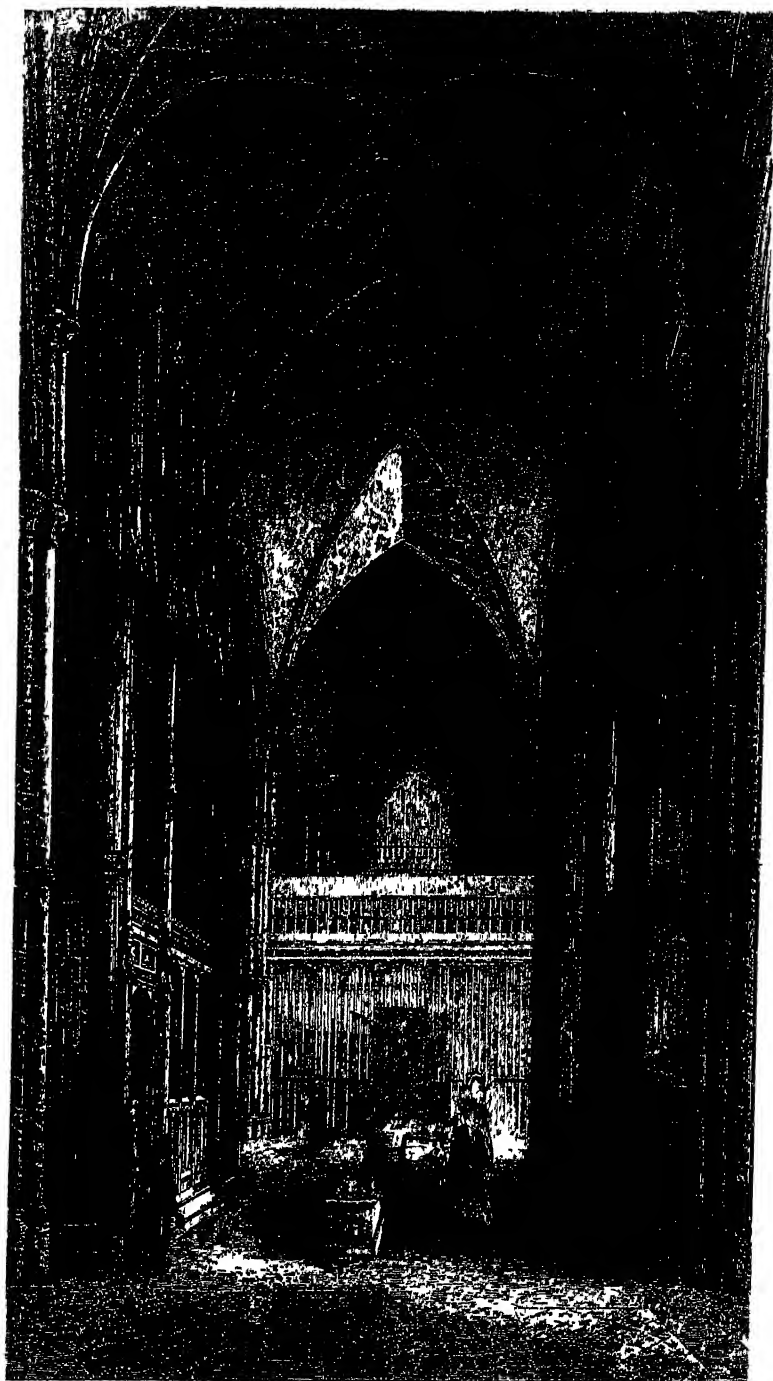
1891-1892

Winchester Cathedral

1891-1892

WINCHESTER CATHEDRAL

OF THE CATHEDRAL OF WINCHESTER



Drawn by H. G. S. S. S.

Winkless Cathedral

Engraved by W. E. S. S.



CHOIR OF WINCHESTER CATHEDRAL.

MODERN HISTORY OF WINCHESTER CATHEDRAL.

THE total cost of the repairs and restorations of this cathedral between 1816 and 1834 was no less than £40,000, including the rebuilding of a pillar in the nave.

Prof. Willis, writing in 1845,* says that it appeared, from recent

* Architectural History of Winchester.

investigations, that the west front of the Norman cathedral extended about forty feet in advance of the present one. Excavations, made by Mr. Owen Carter in some raised ground in front of the western doors, had brought to light the foundations of a wall 128 feet from north to south, twelve feet thick, with returns at each end sixty feet in length.

The west window of the south aisle was filled with new stained glass in memory of officers and men of the 97th Regiment, who fell in the Crimea in 1854-5. Hedley Vicars is among those commemorated. A new organ by Willis, of London, was erected in 1856.

In 1858 the restoration of the west end was taken in hand, under the superintendence of Mr. Colson, chapter architect. The work was completed in 1863, at a cost of £3,000. The cement parapets and much rotten stone were removed, and replaced by Caen stone. The two spirelets were taken down and rebuilt to the extent of about eight feet. The wooden frames and wirework, which hid the cusping of the great west window, were removed.

The ground for some distance to the west was lowered very considerably, the ugly walls being removed. The bases of the buttresses, the doorway, and one of the windows of the charnel-house, were exposed. A new road to Market Street, and a lowering of the road to Minster Street have greatly improved the approaches. During the excavations many chalk coffins were discovered, together with some inscribed lids of stone coffins.

The site of the ancient chapter-house, at the south end of the south transept, was cleared, and the five Norman arches, which connected the chapter-house with the cloisters, were opened out. No vestiges of the pavement were found, nor indications of a vaulted roof; but during the excavations some interesting remains of the adjoining monastic buildings were exposed, including the original watercourse and leaden pipe.†

The figure of a bishop, occupying a niche in the central pinnacle of the west front, was taken down during this restoration in 1860, and placed in the feretory, or capitular chapel, behind

† Winchester Diocesan Calendar, 1864, pp. 68, 69.

the high altar. A new statue of William of Wykeham was put up in its place. Among other modifications a new head was substituted in Bishop Waynflete's monument, for the old one which had been badly repaired.

On the 27th August, 1868, the tomb ascribed to William Rufus, in the choir, was opened by removing the upper covering. The tomb had evidently been previously disturbed, for the bones lay in unnatural positions. A small turquoise, some gold thread, a figure of a serpent's head, and part of a metal rod, were discovered in the dust. The skeleton was replaced in the tomb, and it was removed to the presbytery, whence it has since been taken back into the choir. The turquoise and serpent's head were placed in the chapter-house library.

In 1873 the mortuary-chests over the side-screens of the choir were carefully examined by the Rev. C. Collier, and eleven skulls were found in them.

Near the tomb of Godfrey de Lucy, and the new position occupied by that of Rufus, an interment was discovered, which is probably that of Henry de Blois, grandson of the Conqueror, and brother of King Stephen.

In 1875 the heavy stone screen between the nave and choir was removed, and a new oak screen, costing £1,500, was erected from the designs of Sir G. G. Scott, as a memorial to Bishop Wilberforce (died 1873), and Dean Garnier (resigned 1872, died 1873). It is a good example of wood-carving, repeating the eastern face of the return stalls of the choir. In the northern return is placed the jewelled pastoral staff of the deceased bishop. The central arch is fitted with metal-work gates.

In 1876 a monument to Bishop Sumner (resigned 1869, died 1874), the work of Mr. Weekes, R.A., was erected to the east of the presbytery, immediately behind the high altar. It is a full-length recumbent effigy of the Bishop, in white Carrara marble, resting on a base of Caen stone.

The new marble reredos in the Lady Chapel was erected in 1876, at the expense of Dean Bramston. A white marble cross on a panel of rich red marble is set in a diapered alabaster background.

In 1877 the eleven pinnacles on the north aisle were restored, and a new leaden roof was placed on the south transept.

In 1878 a massive brass lectern was placed in the nave in memory of Lieut.-Col. Williamson, of the 60th Rifles (died 1877). It was given especially for use at the soldiers' services which are held in the nave.

In 1878 a fine monument to Bishop Wilberforce was erected in a very unfortunate position for it, in the middle of the south transept, designed by Sir G. G. Scott, and carried out by Messrs. Brindley and Farmer, of London, with the exception of the life-sized recumbent effigy in Derbyshire alabaster, the work of Mr. H. H. Armstead, A.R.A. The red marble slab on which the figure rests is supported by six kneeling angels in alabaster. Over the whole is a rich canopy, supported by piers of magnesian limestone, at the angles of which are figures of Faith, Hope, Justice, and Prudence. The canopy, of oolite stone, consists of eight arches with crocketed gables, the side-ones being surmounted by elaborately carved finials of foliage and birds.

In 1879-81 the mullions of most of the windows were repaired, as well as the arcading of De Lucy's work, and many windows were releaded.

In 1882, a painted window, by Powell, of London, was erected in the south aisle of the ambulatory, in memory of Lieut.-Colonel Collins, of the 60th Rifles (died 1880). In 1883, another window was inserted by the 60th Rifles in the south aisle, near the tomb of William of Wykeham, in memory of members of the regiment who lost their lives in Africa and Afghanistan.

A fine oak pulpit, in Jacobean style, was presented in 1885 to the Cathedral. New College, Oxford, in the chapel of which it had formerly been, gave it to Charles Mayo, M.D., formerly Fellow, and it was completed and presented to Winchester by members of his family in memory of Jane Mayo, his sister, who died in 1884. It is placed on the north side of the nave. A memorial window to Dr. Mayo and his father has been inserted in the north aisle.

In 1886 a fine window, by Clayton and Bell, was presented to

the Cathedral by Lady Erle in memory of her husband, Sir William Erle, the eminent judge. It is placed in the south side of the nave, exactly opposite William of Wykeham's Chantry.

The central portion of the principal reredos is being restored in memory of Archdeacon Jacob (died 1884.) The whole of the crypts were cleared out and made thoroughly accessible in 1885-1886.

The neglected churchyard has just been put into thoroughly good order, and the approaches to the Cathedral have been everywhere improved.

Among other memorials of notable persons in Winchester Cathedral, we may mention the brass erected in 1874 in the north aisle to Jane Austen, the novelist (died 1817); the monument of Mrs. Montague, founder of the Blue Stocking Club, and the chimney-sweepers' friend—near the font (died 1800); the floor slab of Izaak Walton, in Silkstede's Chapel, south transept; and near the west end, in the south aisle, Flaxman's monument of Joseph Warton, D.D., master of Winchester College (died 1800.)

LINCOLN CATHEDRAL.

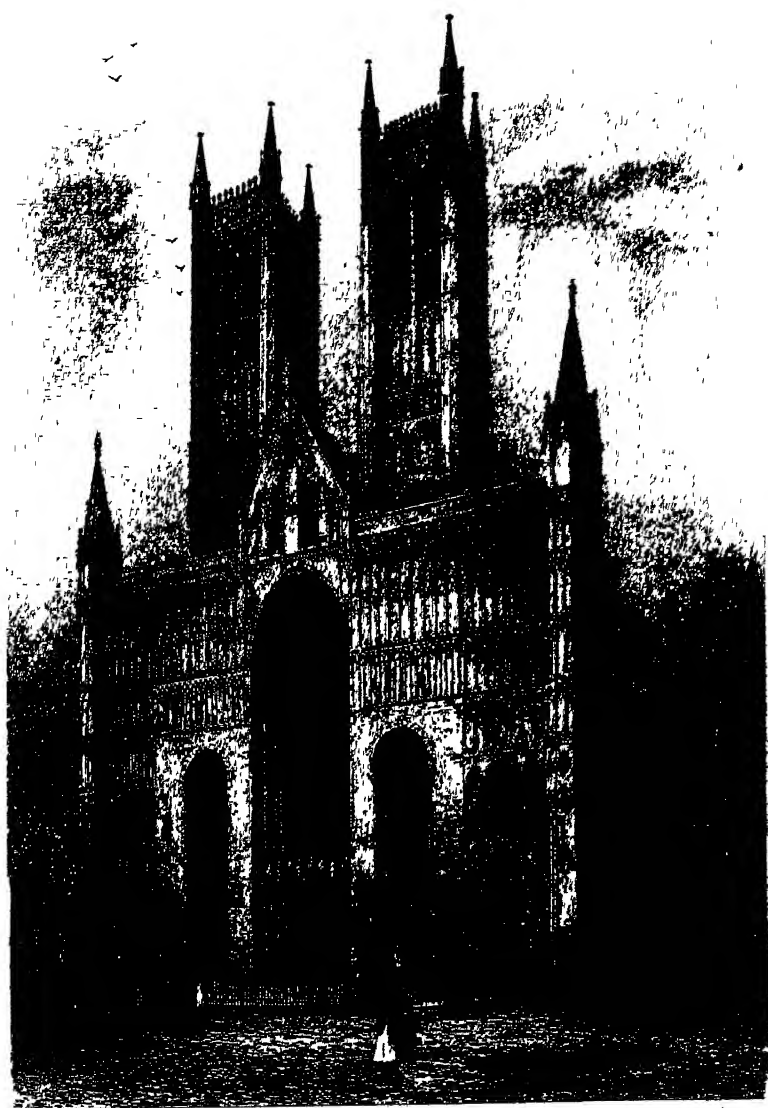
THE first authentic account of any building for Christian worship at Lincoln is given by Bede, who says that Paulinus, Archbishop of York, one of the second band of Roman missionaries sent at the request of St. Augustine, having converted the reeve or prefect Blæcca, built here, in the year 628, a church of stone, of admirable workmanship, the walls of which remained firm in his days, above a century afterwards, although the roof had been destroyed. It is not pretended, however, that this building enjoyed the dignity and honour of being a Cathedral Church, or that Paulinus was Bishop of Lincoln. His preaching was successful, but we do not find that on his departure from Lincoln he left any one there in the quality of bishop. About the year 1073, Remigius removed the episcopal seat of the great Mercian diocese in which Lincolnshire was included from Dorchester on the Thames to Lincoln, and so became the first bishop of it. It is well known that Remigius erected his Cathedral on the site of the parish church of St. Mary Magdalene, at Lincoln, which he pulled down, giving the parishioners leave to use a portion of his new building as their parish church. In spite of this, some have not only assumed that Remigius converted this church into his Cathedral, but also that the building of Paulinus was, when Remigius arrived at Lincoln in 1088, near three hundred and sixty years after Bede's time, still so perfect and so beautiful that he only added to it; and that when Hugh de Burgundy was elected bishop in the year 1186, and rebuilt the Cathedral on a more extended scale, after it had been injured by an earthquake, he found some part of the west front still sufficiently sound, and retained it, the very part which Remigius had retained of the original church of Paulinus, which, say they, now forms a part of the west front of the present Cathedral. But where is the satisfactory proof of all this? We can indeed readily excuse a Lincoln antiquary for coming to such

a conclusion from such data—a conclusion so flattering to his feelings, and so much to the honour of his native city; but the impartial historian, swayed by no personal interest and biassed by no early associations and local attachments, can see nothing in it but improbable conjecture and the amiable weakness of those who form it.

The building which Paulinus erected in the seventh century, and which was a ruin in the eighth, might very well be the wonder of both, without being that of the eleventh also, if indeed it were then in existence at all. The probability therefore, seems to be, that Remigius only made use of this church for his Cathedral, in respect of its site, and such of the materials as were found to be in sufficiently good condition to be worked up again in the new building.¹ About the beginning of the eleventh century the art of building revived, and before the close of it many churches, considerable for their dimensions and architecture, were raised in Germany, France, and England. Accordingly we read that the Cathedral of Remigius was no mean edifice. The plan of it was that of a cross. At the west end were two towers, and a central one at the intersection of the transept with the nave and choir. From the west front, which had three circular-arched doors, to the transept were eight semicircular arches, supported by cylindrical columns of vast thickness, and surmounted by a corresponding tier of circular-headed windows; between the two tiers the middle of the wall above the arches was occupied by a triforium or wall-passage leading all round the church, with a communication between the central and western towers. Beyond the transept was only one arch on each side, after which the building finished in a semicircular apse at the east end of the Cathedral behind the great altar. Of this building there can be no doubt that some portions yet remain, and form a part of the present Cathedral, viz., the middle part of the west front as high as the row of intersecting circular arches with their columns, the western towers as far as the bottom of the great windows in the upper story, and the foundations of the eastern apse; and this is all.

Lincolnshire was part of the kingdom of Mercia, and in the time

¹ Stukeley says, and with more reason, that the present parish church of St. Paul, at Lincoln, is the representative of the original church of Paulinus.



From the East

St. Martin's Gate

1870-1871

LINCOLN CATHEDRAL.

WEST FRONT



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LINCOLN CATHEDRAL.

of Paulinus subject to a pagan monarch, but afterwards came within the jurisdiction of the bishops of Mercia. No episcopal seat, however, was established in the county of Lincoln till 678, when the province of Lindsey, being wrested from Mercia by Egfrid, king of Northumberland, was by him made a separate diocese, and the seat of the bishop fixed at Sidnacester, a place known now only by name, and respecting the site of which antiquaries are much divided in opinion.^a Dorchester, eight miles from Oxford, was the seat of a bishop before Sidnacester. Birinus, a missionary sent by Pope Honorius, to convert the West Saxons, succeeded so well as to induce King Kinegils to appoint him bishop of the province, and he fixed upon Dorchester for the episcopal seat, and became the first bishop of it in the year 636. Two years after Sidnacester, Leicester also was erected into a bishop's see. Eadhed is recorded as having been the first bishop of the former, and Cuthwin of the latter see. Nine bishops in succession sat at Sidnacester; after which it was united to Dorchester, under Leofwin, the tenth bishop of it. Eight bishops of Leicester are enumerated by early writers; after which that see was also united to Dorchester, which continued to be the episcopal seat of this extensive diocese, till it was transferred to Lincoln by Remigius, in the year 1073, who was therefore the last bishop of Dorchester, and the first of Lincoln.

Remigius was a monk of Fescamp in Normandy. He followed the fortunes of William, Duke of Normandy, to England, who rewarded him for his faithful services with the bishopric of Dorchester, on the opportune death of the then bishop. Remigius was a man of great natural talent, energy, and resolution, as his successful contest with the Archbishop of York, who endeavoured to claim Lindsey as a part of his province, proves.

Immediately on his succession to the see of Dorchester, Remigius began to rebuild his Cathedral Church in that place, but considering it improper that the see of so extensive and important a diocese should remain in an obscure town on the borders of it, and authorized by a decree passed in the Synod of London, in 1075, for the removal of sees from small villages and defenceless towns to places of importance and strength, he determined to transfer his see to the city of Lincoln,

^a The greater number of antiquaries believe Stow, a village a few miles from Lincoln, to be the site of the ancient Sidnacester.

The date of the lower portion of the central tower is fixed by a story told by Matthew Paris. In 1237, when Grosteste had been two years bishop, one of the canons, preaching in the nave, declaimed to his audience against the oppressions of the bishop, saying that if he and his brethren were to hold their peace the very stones would cry out. Immediately thereafter, the central tower which had been rebuilt in some new style, fell down, destroying some of the hearers. This led, of course, to Grosteste's rebuilding of the tower.

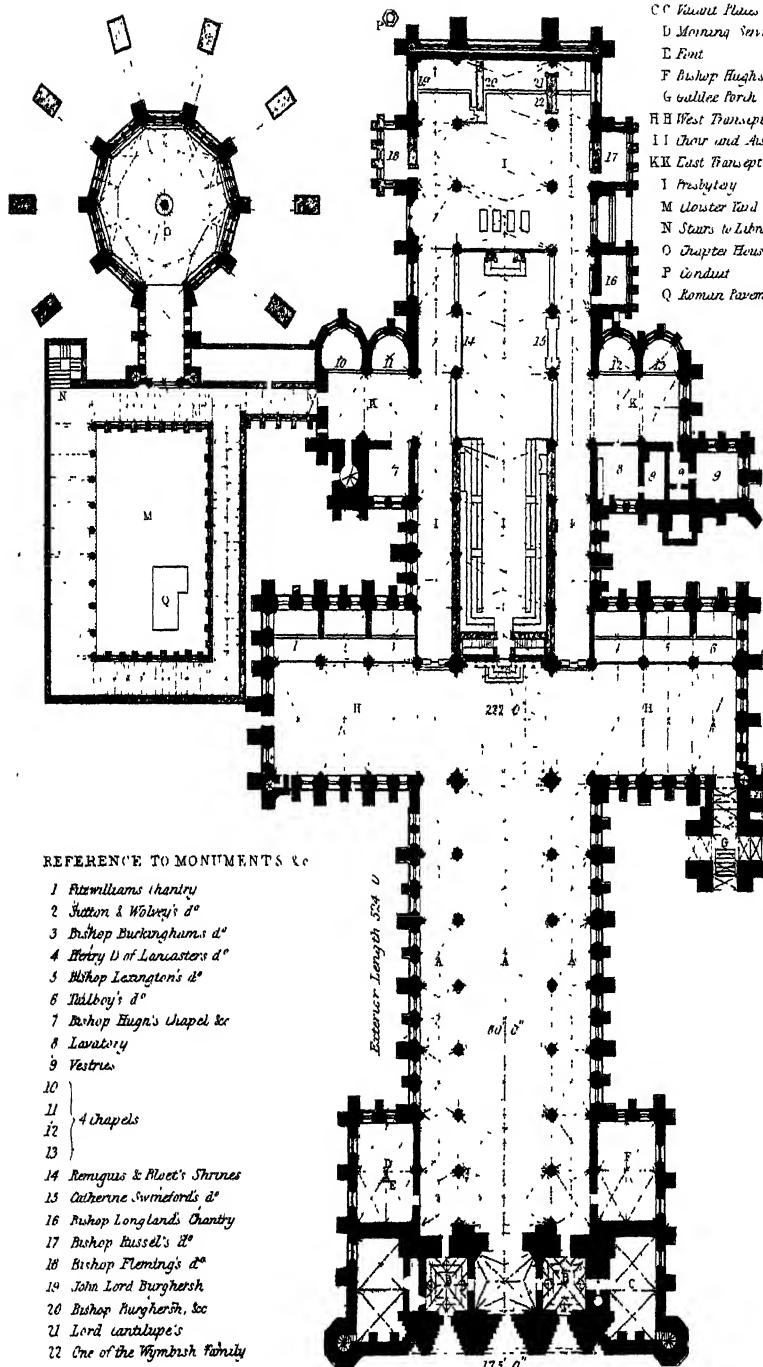
The eastern part of the Cathedral, beyond the upper transept, forming the presbytery or angel choir, was begun in the year 1255, when, by special royal licence, the city wall was removed to permit of the lengthening of the choir, and was completed in 1280, when the shrine of St. Hugh of Lincoln was transferred into it. The building of the cloisters, the work of Bishop Sutton, is known to have been going on in 1296. The upper part of the great central tower was begun in 1307 by Bishop John of Dalderby.

The upper story of each of the western towers is of a much later date; but when they were built is not exactly known from any authentic document. Both these towers and the central one had upon them spires of wood, covered with lead; that on the latter was blown down in 1548; and those on the former were very injudiciously taken down in 1808.

The upper part of the south end of the greater transept, the stalls of the choir, and the statues and windows above the west entrances, may be safely dated at the close of the fourteenth century, as may also the upper story of the western towers.

The pinnacles above the buttresses, on the west side of the great transept, and on the south side of the nave, were the last material additions to this Cathedral, except sepulchral monuments and chantries, which continued to be erected till the Reformation, when, and during the civil wars, this, in common with all other cathedral, abbey, priory, and collegiate churches, was robbed of its costly vessels, shrines, and other furniture, its statues and painted glass were destroyed or mutilated, and its walls defaced and injured.

Before we proceed to a more particular description of the present Cathedral of Lincoln, we must not omit to take notice of a very curious stone arch, which is to be seen a little above the stone



- AA Nave and Aisle
 BB The West Towers
 CC Vaulted Places
 D Monitory Service
 E Font
 F Bishop Hugh's Ch
 G Wallace Porch
 HH West Transept
 II Choir and Aisle
 KK East Transept
 L Presbytery
 M Cloister Walk
 N Stairs to Library
 O Chapter House
 P Conduit
 Q Roman Pavement

REFERENCE TO MONUMENTS &c

- 1 Fitzwilliams Chantry
 2 Sutton & Wolsey's d°
 3 Bishop Burroughes's d°
 4 Henry U of Lancaster's d°
 5 Bishop Lexington's d°
 6 Talbot's d°
 7 Bishop Hugh's Chapel &c
 8 Lavatory
 9 Vestry
 10 }
 11 } 4 Chapels
 12 }
 13 }
 14 Remigius & Plot's Shrines
 15 Catherine Swinford's d°
 16 Bishop Longland's Chantry
 17 Bishop Russell's d°
 18 Bishop Fleming's d°
 19 John Lord Burghersh
 20 Bishop Burghersh, Sec
 21 Lord Cantelupe's
 22 One of the Wyndish Family

vaulting within the timber roof of their nave, and which connects the western towers at their base, i. e., the base of them just at the point where they rise above the west front. It is supposed to have been constructed at the time the upper part of the towers was added, to ascertain, as they were in progress, whether so great an additional weight could be safely set upon the original part of them. This arch (though indeed it can scarcely be called one) is twenty-eight feet long, and rises about nine inches; the stones of which it is composed are therefore nearly vertical; they are twenty-one inches thick, chamfered on the under edges, and on an average about sixteen inches wide, and do not appear to be tenanted together; their upper surface is flat, and the centre or key stone is eleven inches deep.³ The chord of the arc is not horizontal, but is about thirteen inches lower on the north side than on the south, and hence arises its liability to be affected by a very trifling settlement at either end, and indeed such is the extreme delicacy of its construction, that it vibrates very sensibly when only stamped on by the foot; in appearance it is more like a wooden beam than a stone arch.

In the north tower was hung the famous bell, commonly called the Great Tom of Lincoln, which was six feet three inches and a half in diameter at the mouth, and weighed four tons eight hundred weight. It was cast at Lincoln in the year 1610.⁴

The situation of Lincoln Cathedral is most commanding, and the first view of it from any point, however distant, most imposing: it stands on a lofty eminence, surrounded by an immense extent of level country. It looks down not only upon the modern city at the base, and creeping up the side of the hill, but also upon a great part of this still too-extensive diocese.

At a distance, the two great defects of this Cathedral, its want of elevation in the body, and its enormously high-pitched timber roof, are not so apparent, and rather serve to correct each other, as a great part of the latter may be very well supposed to be the

³ See Mr. Ware's *Tract on Vaults and Bridges*. Tract i. Pl. 9.

⁴ This bell became cracked in December, 1827, was broken up in June, 1834, and with six other bells from the Rood Tower, called the "Lady Bells," recast into the present bell and two quarter bells. The new bell weighs one ton more, and is seven inches larger in diameter than the old one; its key is A.; that of the old one was B. It was founded by Mr. Thomas Mears, of Whitechapel Road, London, November, 1834, and placed in the Rood Tower of Lincoln, April, 1835.

body of the church. We say not so apparent, but even at a distance the eye would be better pleased with a much greater elevation in the body than the ridge of the roof appears to give it. On a nearer approach, the attention, though caught by many architectural beauties, is continually distracted by these two very obvious defects. We should like much to see the walls of the nave, choir, and transepts raised to about the middle of the lower story of the towers, and the point of the timber roof to the commencement of the upper story of them. The towers would want no more elevation in consequence, but, on the contrary, there would be a better proportion between the body of the Cathedral and its towers than there is at present. Having gained the summit of Lincoln Hill, let us walk round the superb edifice which crowns it, and take a more particular survey of its

EXTERIOR.

Of the beauty of the west front much has been said, but the plain solid work of Remigius is injurious to the general effect. That it should have been allowed to remain in its original state, when the additional portion was built, is quite astonishing, when we consider the great desire there was at that time to adopt everywhere the pointed style of architecture; and however interesting it may still be to the antiquary and the architect, some have expressed a wish that the elegant rows of pointed arches, with their slender columns, were continued over the face of the front of Remigius, and that the lateral semicircular recesses of his work were made to correspond with the central one, which was increased in height and pointed when the façade was enlarged, as it now appears; flanked by octagonal turrets, rising a little above the straight-topped and ornamented parapet, and finished with spires. The gable of the nave is very much enriched, and is set upon the parapet between the towers.

We will now continue our walk by the south side of the Cathedral; the first object we meet with on turning round the south-west turret, is a building in front of the side aisle of the nave, and of the same style with both, internally divided into two unequal rooms, one used for lumber, the other and larger is called St. Hugh's Chapel. The side aisle has windows of one light each, highly pointed, between

which are buttresses very plain, alternately large and small, with high-pointed gables, rising above the ornamented parapet, to the larger of which are attached plain flying buttresses, which terminate between the windows of the clerestory, which are like those of the side aisle; above these windows the nave is finished with an elegantly curved parapet, similar to that which runs all along the top of the west front, except where it is interrupted by the gable. This parapet of the nave is also interrupted, at regular intervals, by what may be called little shrines, which rise considerably above the parapet, with singularly good effect, since they break the heaviness of the high-pitched timber roof of the nave; as the lofty pinnacles on the west side of the great transept do, with still better effect in respect to its roof. This transept has no side aisles to the west, but at the southern extremity of its west side is built what is called the Galilee porch; a porch, of the same name and for the same purpose,⁵ is placed at the west end of Ely and Durham Cathedrals: no reason has been assigned for its peculiar situation at Lincoln. The south face of this transept comes next in sight, it is flanked by double buttresses at the angles, surmounted by lofty pinnacles; that on the west angle crocketed, the other quite plain; it is divided into three stories, the lowest is divided into two equal parts by a plain buttress without any pinnacles, on each side of which are two narrow, highly pointed windows of one light each; the middle story contains a rose window, filled with good flowing tracery, so common in French and so rare in English Cathedrals, and though perhaps the best example of such a window that can be found in this country, it is not comparable to those which are so frequently to be met with in France. The gable itself, which forms the third story, contains a pointed window of five lights, the head of which is filled with tracery, as good, and not very unlike that of the rose window below it; along the bottom of the gable runs a band, adorned with quatrefoil tracery, very bold; the sloping sides of the gable are enriched with double crocketing, the outer line of it free, which has a very good effect. The eastern side of this transept, with its side aisle, is very plain;

⁵ In these porches, which were formerly attached to the west end of all cathedrals and abbey churches, public penitents were stationed, dead bodies deposited before interment, and females allowed to see the monks of the convent who were their relations. At Durham, women were not allowed to attend divine service, except in the galilee.

the south face of the latter contains two highly pointed windows of one light each, with smaller ones of the same kind in the slope above, and is flanked at the eastern end by a double buttress, surmounted by a large, plain, and heavy pinnacle. The buttresses and windows of the side aisle of this transept are similar to those of the side aisle of the nave, and are connected in the same way with the clerestory above, the parapet wall of which is quite plain, exposing the high-pitched roof, without anything to relieve it. The eastern transept, however, is so near the western, that the roof on the eastern side of the latter is not very much seen. For the same reason the western side of the eastern transept is not so visible; and the defect of the timber roof is in both instances not so glaring. The south face of the eastern transept comes next into view; it is flanked with double buttresses at the angles, which rise as high as the beginning of the gable, from whence very elegant octangular pinnacles rise up to a little above the point of the gable. The front is divided into four stories, the lowest similar to that of the western transept, but has only two windows of one light each; the next story has four windows of one light each, of course only half the breadth of those below, as both the one and the other fill up all the space between the flanking buttresses; these four are also about half the height of the other two. The third story has also four windows of one light each. The gable itself forms the fourth story, which is adorned with five highly pointed arches, supported upon slender columns. The middle arch rises quite up into the gable point, and the others diminish on each side it, rising as high as the slope of the gable will allow. The clerestory of the east side of this transept is of the same style with the south face of it; it has an ornamented parapet, but no pinnacles to conceal or break the blemish of the timber roof, which is here and on the remaining and most beautiful portion of the Cathedral (the presbytery) to be seen but too plainly. On the east side of this transept are two semicircular chapels of the same style as the transept. We now come to the presbytery, the whole of which is a most beautiful example of the perfection of the pointed style. The buttresses, which were in the former age too plain, have their use and solidity in this instance of the succeeding age disguised by ornaments, the pedimental terminations being decorated with crockets, foliage, and finials; the angles with clusters of slender columns, and the faces with brackets



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LYNOLN CATHEDRAL.

VIEW OF SOUTH TRANSEPT & CENTRAL TOWER



Engraved by N. P. ...

Linn County Cathedral

South East View

LINN COUNTY CATHEDRAL.
SOUTH EAST VIEW

and canopies for the reception of statues. The windows, which were before single lancets, are here divided into several lights by mullions and tracery of Geometrical form, an invention peculiar to pointed architecture, and of the highest importance, as it enabled architects to increase the size of their windows to any required extent in every respect; in short, a degree of lightness and elegance is observable here, which was unknown in buildings of an earlier date. But that which is most of all worthy of remark in the architecture of this age is the prevalence of sculpture, together with its superiority over that of the preceding century, in regard to its design, execution, and application. In Norman architecture the few imitations of nature which are to be found, either of foliage or animals, and especially of the human form, are barbarous in the extreme.

As instances of the best sculpture of this age may be mentioned, first, the *alto relievo* over the south porch of the presbytery, which embodies the awful idea of the Last Judgment, given in the 25th chapter of St. Matthew, and must have been executed by a sculptor to whom the excellencies of ancient art were not unknown. Secondly, the four statues in the piers of this porch, mutilated and headless as they are, should be mentioned; they were intended to represent the four Evangelists, and were probably the work of the same masterly hand. The statue of the Virgin and infant Saviour, which once adorned the pier which divides the porch into two doorways, has been removed. This porch is unusually deep; its sides and arch mouldings are very much enriched with rows of statuary and strings of foliage alternately, and reminds us a little of the portals of French Cathedrals, though greatly inferior to the best examples of them, both in dimensions and in richness of decoration. On the east side of this porch is the chapel of St. Blaise, built and endowed by Bishop Russell, who died in the year 1494; on the west side of the same is the chapel of St. Catherine, built and endowed by Bishop Longland, who, living to the year 1547, had the mortification of witnessing the inutility of its erection, and the transfer of its endowments to the king. These chapels are very nearly alike, and are very good examples of the Perpendicular style.

We come now to the east end of the Cathedral, of the extreme beauty of which much has been said, but nothing too much. It consists of three gables, all flanked by double buttresses, whose sides

are elegantly panelled with pointed arches and slender columns, and further adorned with brackets and canopies, and whose pedimental tops are richly crocketed and terminated by finials. These buttresses rise as high as the beginning of the gables, and upon them are set octangular pinnacles with slender columns at each angle, supporting straight canopies, from the midst of which rise spires, which are also crocketed and terminated by finials. The middle portion of the east end is much broader and loftier than those on each side of it, which are but the east ends of the side aisles of the presbytery, while this is the east end of the main body of it. The middle portion is divided into two stories, in each of which is a window of beautiful design. The larger one in the lower story occupies nearly all the space between the buttresses, and is divided into eight lights; the head of it, which is a pointed arch, is filled with feathered circles of various diameters, beautifully disposed. The dividing mullions are in the form of slender columns with capitals of foliage, and between the exterior columns on each side of the window are inserted two series of rosettes. The point of the head of this window reaches the string course under the window of the next story, which is in fact nothing more than the gable itself. This upper window is also pointed, and is as large as it could be in that place; it is of five lights, and the head of it is occupied by one large and two smaller circles, the larger having eight trefoils placed round its inner circumference, the two smaller a single trefoil within each. All round the top of the pointed arch of this window, between the mouldings, a single series of rosettes is placed, similar to the double series in the sides of the great window below. The sloping sides of this gable are adorned with a double row of crockets, one between the mouldings on the face of the gable, the other on the edge of the exterior moulding; the point of the gable has a beautiful finial, out of which rises a highly-decorated cross. The side portions of this east end are nearly similar; they have a window each in the lower story, of three lights; the pointed heads filled with three feathered circles, and having their sides ornamented with double rows of rosettes; above these windows is a row of trefoiled-headed arches upon slender columns, and above that within the gables is panelling, which in design is similar to the windows below. The gables are terminated by decorated crosses. Underneath all the windows of the lower story is placed a row of trefoiled-headed arches upon short

columns, which is continued round the centre buttresses, but not round the external ones. Upon the whole there is a gay, dressy, flowery appearance about the east end of Lincoln Cathedral, which is quite charming, and to which no words can do justice. It is light, graceful, and elegant in the extreme; no fault has ever been found with it; and it seems to be agreed on all hands to instance it as a perfect example of the beautiful style to which it belongs.

Of the north side of the Cathedral very little need be said; it is in the main very similar to the south side already described. The chief differences are, first, that the northern porch of the presbytery is not so rich; it has a chapel only on the east side of it, that built and endowed by Bishop Fleming, and dedicated to the Holy Trinity; it is of Perpendicular Gothic, and very similar to those already noticed on the south side. The next difference worthy to be observed is the porch and entrance in the north front of the greater transept. It projects from the face of the transept wall considerably, and has a triple pedimental canopy over it. At the north end of the eastern transept is a vestibule leading to the cloister, which is an oblong of one hundred and eighteen feet on the north and south sides, and ninety on the east and west. The north side is entirely modern, and is the work of Sir Christopher Wren, whose contempt for the pointed style induced him to be guilty of this impropriety. It consists of an arcade supported by columns of Doric proportion, and above it is a room used as the library. The other sides of the cloister are of a style subsequent to that of the presbytery, and consist of several bays, of which each contains an arch divided into four lights, and other tracery, by stone mullions. The vaulting is of wood, and some of the bosses at the intersection of the ribs are ornamented with figures, beautifully designed and excellently carved. In the middle of the cloister-court nearly, and a few feet only below the surface of the ground, a tessellated pavement was discovered some years ago which, although inferior in merit to many others that have been found in other parts of England, is a proof that the site of the present Cathedral was once occupied by the Romans.

Under the east side of the cloister is the entrance to the chapter-house. This building is a regular decagon, about sixty feet diameter within, and about forty-two in height, vaulted with stone, and has a central pillar, composed of ten reeded columns of Purbeck marble, set

round a circular pier of stone, and bound together by a fillet, which runs round them all, about midway between the base and the capital. The capitals of all the ten slender columns are composed of well-executed foliage, flowing elegantly into one another, so as to form both a distinct capital for each, and yet one whole, looking at the pillar as a single one. From this central pillar the arches of the vaulting are carried to the angles of the walls, where they are supported by a cluster of columns, resting on richly-ornamented brackets.

The vestibule, leading to the chapter-house from the cloister, corresponds, on the sides, with the body of the building, and is terminated at the west end by an arcade, or triforium, over the entrance, and an unornamented circular window. Externally the wall is plain, and has three unmeaning pediments; and as seen over the roof of the cloister, is as ugly as any architect, however unskilful, could make it; it is surprising that the same person who built the chapter-house, could be the author of such a design for this portion of the works.

On the outside of the chapter-house the abutment is remarkable, being formed by arches of flying buttresses, supported by massive piers far detached from the wall; the coping, ornamented with quatrefoils, is not original, nor are the pinnacles on the smaller buttresses between the windows, for they anciently terminated with gables, and a finial of drooping leaves, of which one example still remains at the north-west angle.

The roof, which had been injudiciously altered, as shown in early prints, was restored to its original form by the dean and chapter, in the year 1800. The windows in each side of the building are highly pointed, of one light each, but in pairs, two in each side, so as to have the appearance of one window; divided down the middle with clusters of slender columns of Purbeck marble, banded together with two sets of fillets, and capitals of foliage, and interlaced with zigzag mouldings. The vaulting is simple and good, and the bosses, at the intersection of the ribs, of good design and execution.

Several chapter-houses of cathedral and collegiate churches are of a polygonal form, but this of Lincoln was probably the first in England of this form. That of Worcester, which is earlier, is circular; others, built in the twelfth century, as those of Durham, Gloucester, Bristol, and Peterborough, were all oblong, and it seems

reasonable to suppose that the discontinuance of that form was suggested by the circular churches of the Knights Templars, erected at the close of the twelfth century, in imitation of that over the Holy Sepulchre at Jerusalem.⁶

The Temple Church, in London, the finest remaining example of those buildings, was dedicated in 1185, which was one year prior to St. Hugh's advancement to the see of Lincoln, and fifteen years before the completion of his chapter-house, the decagonal form of which nearly approximates to the beauty of a circle, and avoids that distortion of the arches which results from horizontal curvature.

The rose window, in the north end of the greater transept, has what is known as plate tracery in it, and is an earlier specimen of that sort of window than that in the south end of the same. The remaining portion of the north side of the Cathedral is so very similar to the corresponding portion on the south side, that no particular remark need be made upon it.

Having now walked round this magnificent pile of building, let us raise our eyes to the towers, which are the chief pride and glory of it. The western towers are each of them worthy, for their dimensions, proportions, and decorations, to be the chief or central tower of any Cathedral, or other important church; and the central tower itself has a stateliness and dignity about it, such as can be seen in no other tower of any Cathedral of England, France, or perhaps any other country. The correct representation of these towers in the accompanying plates will supersede the necessity of any laboured description of them, but it ought to be noticed, that the arches in the great tower immediately above the roof were formerly open, and that the embrasures on the top were erected by Mr. Essex in 1775. The height of this tower, from the ground to the top of the embrasure, is two hundred and thirty-eight feet, the external breadth fifty. It is chiefly to this feature that the exterior of Lincoln Cathedral owes its majestic grandeur when considered as a mass, and the picturesque combinations it presents under almost every point of view.

Being now thoroughly acquainted with the exterior, by means of the plates and the foregoing description, let us now enter the Cathedral, and take a survey of it.

⁶ Essex on the Origin and Antiquity of Round Churches. Arch. vol. vi. p. 170.

INTERIOR.

Let the reader suppose himself to enter by the middle, or principal archway, of the west front. He is then standing at the western extremity of the nave, and the eye can penetrate at once to the east window of the presbytery, which is distant from him nearly five hundred feet : a vast space is now before him, and though the effect upon the whole is dignified, and even solemn, yet it has none of that sublimity which is to be found in York Minster, of which this Cathedral is supposed to be the only rival in England.

The great and perhaps the only defect is a want of height ; the vaulting is not sufficiently elevated for the length and breadth of the Cathedral. The beholder at once exclaims "This is too low." The eye cannot be satisfied with less than five-and-twenty feet more of elevation. It is almost impossible for a church in the pointed style to be too lofty, but it may easily be too low ; this style requires a greater proportion of height to length and breadth than any other style of architecture. Beauvais Cathedral is said to be higher than need be, but no one has ventured to call it a defect ; on the contrary every one allows it to be sublime. The vaulting of the nave of Lincoln Cathedral is somewhat higher than that of the choir and presbytery, the height of both which is again lessened by the pavement being raised above the pavement of the nave. In the length of the nave are seven pointed arches on each side, supported on eight clustered columns, six of which are isolated, and two (one at each extremity) engaged. The two first arches westward are narrower than the others, and more acutely pointed. The open arches, above these last named, are divided down the middle, into two ; those over all the others into three. The windows of the clerestory are all alike, viz., three in each division, side by side, of one light each, the middle one rising higher than the outer ones ; except indeed that those over the two narrower arches of the nave are of course narrower, being inserted in a less space. The vaulting of the two first, or western compartments of the nave, is much more simple than that of all the rest, and of the nave itself. All along under the windows of the side aisles (which are of one light each, and two within each compartment), the wall is adorned with a line of

trefoiled-headed arches upon short clustered columns.⁷ Having walked along the nave to the eastern extremity of it, we are brought into the greater transept, and under the central tower. The four clustered columns which support it are regular and well-proportioned; they are composed of twenty-four attached columns of various diameters, of which twelve are of stone and twelve of Purbeck marble; they rise to the height of forty-eight feet, and the massive arches they sustain are made to assume an air of lightness by the number and delicacy of their mouldings, and the decoration of the spandrils with trellis-work. Above these arches are two tiers in each side of the tower, with columns and arches deeply receding; behind which, on the upper tier, are windows of one light each; at this height the further view of the interior of the tower is prevented by a vaulting of stone, with elaborate tracery, erected in the time of the treasurer Welbourne. The west side of the greater transept is very similar to the nave; the north and south ends⁸ of it have each a circular window of the same dimensions, though of different designs; they are each twenty-four feet in diameter, and, together with the windows below them, are both filled with ancient stained glass, which gives to the interior of this transept that rich, glowing, but subdued light, the want of which is felt so keenly in every other part of the Cathedral. The east side of the transept is very similar to the choir, except in the clustered columns of the principal arcade, which are each composed of sixteen shafts, chiefly of Purbeck marble. The aisle in both wings was anciently appropriated to chantries, but no vestiges of altars now remain. They are divided from each other by projecting walls of very elegant design, and from the body of the transept by screens of excellent perpendicular character, which add greatly to its beauty.

We will now enter the choir, which it must be confessed is more curious as an important link in the history of the pointed style, than commendable for architectural merit, especially if compared with the

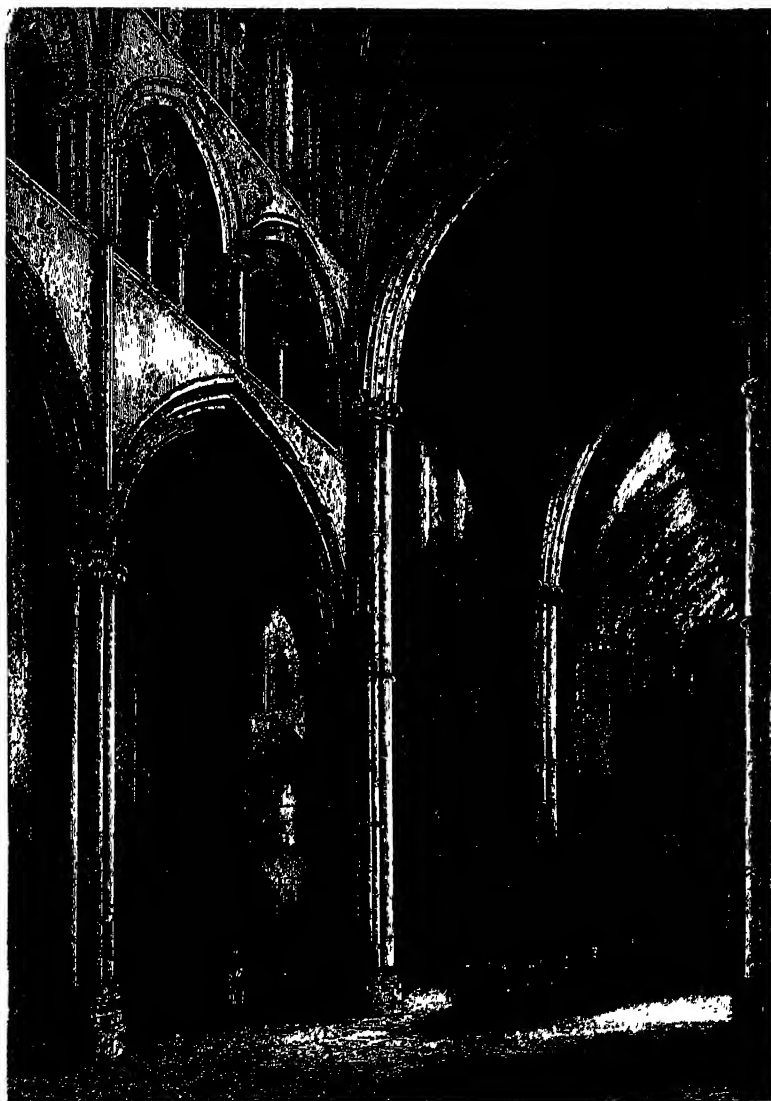
⁷ We may here mention the font, which is placed under the second arch on the south side of the nave; it is curious, and at least as old as the original church of Remigius. It consists of a circular basin, cut out of a square block of porphyry, supported by four columns, and decorated on the sides by gryphons and other animals very rudely carved.

⁸ The gable of the south end of the greater transept was erected by Mr Hayward, architect to the Cathedral in 1804, in imitation of the original one which was blown down in January, 1802.

choirs of many other Cathedrals, and particularly of York, with which this Cathedral is continually brought into comparison, and yet, from the great beauty of the presbytery, two compartments of which form the chancel end of the choir, the richness of the prebendal stalls and other accessories, it is by no means deficient in appropriate effect. There are sixty-two stalls for the dean and prebendaries, with elaborate canopies, and containing misereres, or half-seats, ornamented with foliage, and various grave and ludicrous devices. The seats of the vicars and some others are fronted by arches, containing excellent carvings of kings, and angels playing on musical instruments; the whole of these are of oak, and appear to have been executed late in the fourteenth century. The bishop's throne is placed at the end of the south side, and, though modern, agrees very well with the stalls, a merit which the pews are entirely without. Opposite to the throne is an elaborately carved oaken pulpit with a rich tabernacle canopy, erected in 1866 as a testimonial to the suffragan Bishop of Nottingham, Dr. Trollope. The organ is placed over the west end of the choir in a well-designed Gothic case.

In the chancel, on the south side, are two table monuments for Catherine Swynford, wife of John of Gaunt, and their daughter Joan. The brasses have been taken from both, and instead of the canopy which was originally over them, is now, alas! a Corinthian cornice, erected after the Restoration. Opposite to these are two monuments, or rather cenotaphs, which Bishop Fuller has consecrated to the memory of Remigius and Bloet, the founders and first bishops of this see. They are in the style of the presbytery itself, or a little later; the one ascribed to Bishop Bloet is remarkable for the sculpture in the basement, consisting of three figures of men in chain armour and surcoats, reclining on their shields, and supposed to represent the guardians of the Holy Sepulchre. The altar-screen is somewhat in the style of these monuments, and is a proof of the correct taste of the late Mr. Essex, by whom it was erected.

The fragment of a monument in the south aisle of the choir, though unimportant in itself, has some interest attached to it as relating to the little hero of an affecting ballad, called Sir Hugh, a child, who is supposed to have been crucified at Lincoln, by certain Jews, in derision of the Saviour, in the year 1225, and who was afterwards



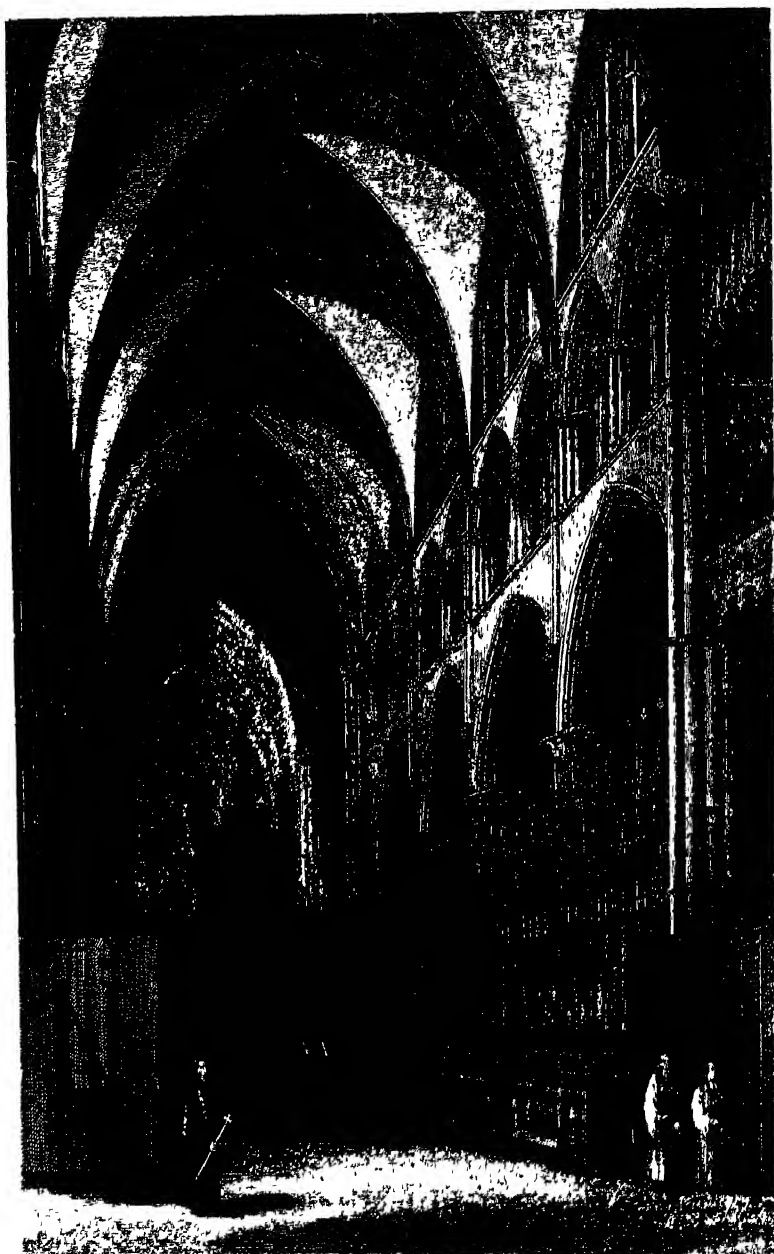
Designed by R. O. Ireland

for Winkless Cathedral

Engraved by H. J. Winkless

DUNCOMBE CATHEDRAL.

VIEW IN THE NAVE, LOOKING ACROSS THE NORTH TRANSEPT.



1867. E. Carter.

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LINCOLN CATHEDRAL.

CHOIR LOOKING WEST

honourably interred in the Cathedral, by the desire of the canons, as a martyr in the Christian cause.

The whole of the east transept corresponds in style with the choir, excepting the upper part of the south end, which appears to have been rebuilt about the middle of the thirteenth century.

We come now to the presbytery, or angel choir, which comprises the whole east end of the church, beyond the upper transept. The statues of angels in the spandrils of the arches of the triforium should be particularly noticed ; of these there are thirty, ten of which (the centre and principal one of each bay) are of still higher merit than the rest. The greater number are represented as employed in singing or playing on musical instruments, consisting of the harp, rebeck, cittern, trumpet, tabor and pipe, double pipe, and bagpipe, which last is designed with great taste, the upper part of the instrument being in form of a bird, which rests on the left hand of the performer, while the beak appears to supply the reed on which he plays. .

The great east window is filled with modern stained glass. The space beneath this window, where anciently stood the altar of John the Baptist, was appropriated to the chantry of Queen Eleanor, originally founded at Harby, where she died, and was transferred to this place by Edward II., in 1310. It contained an altar-tomb of marble, on which was placed her effigy, in gilded brass.

At the east end of the north aisle of the presbytery was the chantry of the Burghersh family, founded by Bartholomew, Lord Burghersh, in 1345, and dedicated to St. Catherine. On the north side of it is the monument of the founder, who died in 1356. The monument opposite to this is that of Bishop Burghersh, brother of the above named, who died in 1340 ; and the one in the same style adjoining it is that of their father, Sir Robert Burghersh. These tombs had formerly an elaborate canopy.

At the east end of the south aisle of the presbytery is a chantry founded by Nicholas, Lord Cantilupe, who died in 1355. By the side of this is another of the same style exactly, and supposed to be that of a prior of Nocton, of the Wymbish family ; both have rich crocketed canopies with finials.

Against the north wall is the chantry of the Holy Trinity, founded

by Bishop Fleming, and fronted by his monument; his effigy in the pontifical dress is placed on a slab beneath the canopy, and underneath he is again represented in an emaciated state, in his shroud. The tomb was in all probability erected during the lifetime of this prelate, which ended in 1430. The two chapels attached to the south wall of the presbytery we have already mentioned in the description of the exterior; the bishops by whom they were founded have similar monuments within them, consisting of elaborately decorated screens, on each of which is an altar-tomb under an extremely flat arch. The cornice of Longland's has this punning inscription, "*Longa-Terra mensuram ejus dominus dedit*," and his original intention was doubtless to have been buried here; but it appears that his heart only was deposited at Lincoln, his bowels at Woburn, where he died, and his body at Eton.

Beside the monuments here noticed, there were anciently some others, and a number of remarkably fine brasses, which were taken away by the Puritans. But the chief ornament of the sepulchral kind which this Cathedral possessed before the Reformation was undoubtedly the tomb of St. Hugh, which occupied a space of eight feet by four in the middle of the presbytery. The bones of this saint, inclosed in a chest of gold, were translated to this shrine with great pomp and solemnity in 1282, at which time it may be presumed this part of the church was just completed.

The Cathedral of Lincoln is certainly one of the first class in England, and most amateurs are disposed to place it second, and inferior only to York Minster. It will be seen by the ground plan that its form is a double cross, like Canterbury and some others of the principal Cathedrals, and it is estimated that it covers no less than two acres, two roods, and six perches of land.

From the building let us now turn our attention to the most renowned of those who have sat within it as bishops of the diocese.

Having had occasion to speak much of Remigius, the first bishop of Lincoln, already, we have now only to add that, according to the report of historians, he was very charitably disposed towards the poor, feeding a thousand of them, daily, during three months of the year, clothing above one hundred and fifty that were blind, lame, and unable to help themselves, and had thirteen poor persons to dine with him every day.

Robert Bloet, the second bishop, was first chaplain to William the Conqueror, and afterwards chancellor to William Rufus. He added twenty-one prebendaries to the like number established by Remigius. Before he became Bishop of Lincoln, he was, says Knyghton, a most profligate, indolent, and licentious man. Hence perhaps the cause of his being traditionally called the swineherd of Stow. It is said of him that when bishop he gave a peck of silver pennies towards completing the building of the Cathedral.

Bishop Alexander Bloet's successor was also a great benefactor to the Cathedral.

After the death of Robert de Chesney, in 1167, who succeeded Alexander, the see was vacant eighteen years. Walter of Coutance, who was placed in it at the end of the year 1183, held it only one year, and then was translated to Rouen ; his removal introduced the famous Hugh of Grenoble, or, as he is usually called, the Burgundian. This extraordinary man was born in Burgundy, of a noble family. At first he was placed by his father at the early age of eight years, in a monastery of regular canons near his castle, under the care of an old man, who gave him good instruction, and formed his manners and habituated him from that time to a monastic life. He was ordained deacon at the age of nineteen, and soon after had the care of a parish, although he was not yet ordained priest. Having accompanied his prior, who went for devotion's sake to the Grand Chartreuse, he conceived an ardent desire to be admitted into their society, and secretly determined to effect this, but his intentions becoming known to his brother canons, they extorted from him a promise not to quit their society ; he was not, however, long able to resist the charms which the austere piety of the monks of that place presented to his mind, he fled clandestinely from his brethren, and arrived at the Grand Chartreuse, where he was gladly received, and his scruples of conscience soon satisfied. This house was then governed by Basil, its eighth prior, who was the successor of St. Anthelm. In a short time Hugh was ordained priest, and after he had passed ten years in his cell, the prior of the Grand Chartreuse made him his proxy, of which charge he acquitted himself so well, that his reputation spread far beyond the bounds of the province.

He afterwards came over to England by the desire of the king to govern the Carthusian monastery at Witham, near Frome, in

Somersetshire, which that monarch had lately founded ; he was very active in repairing the buildings and increasing the value of that establishment, and, although the English were at that time extremely averse to foreigners, Hugh gained the affections of the king⁹ and the people.

As soon as a vacancy occurred in the see of Lincoln, Prior Hugh was proposed by the king to fill that situation, and accordingly he sent for Richard Fitzneale, then dean of Lincoln, to come to him, with the greater part of the chapter, on the 25th of May, 1186. After having deliberated some time, they elected Hugh bishop, which was confirmed by the Archbishop of Canterbury.

Hugh at first excused himself, pleading his own unworthiness, and accounting the election void, because it had been made by the authority of the king, and out of the Cathedral Church, and moreover that he could not on any account give his consent until he had first obtained the permission of his superior, the prior of the Grand Chartreuse. The chapter, however, were determined to have him for their bishop, and accordingly assembled in the Cathedral, again elected him with one voice, and afterwards sent a deputation to the Grand Chartreuse, which brought back not only a permission, but a positive command to Prior Hugh to accept the bishopric of Lincoln. Hugh was therefore drawn from his monastery, but would relax nothing from the austere discipline practised in it before he was actually consecrated ; he therefore carried with him on horseback his sheepskins and monastic habits, and thus was led to London, and consecrated bishop of Lincoln at Westminster, in the chapel of St. Catherine, on St. Matthew's day, 21st of September, 1186.¹⁰ He filled the see very nearly fourteen years. Bishop Hugh died in London, on the 17th of November, in the year 1200, and his body being brought to Lincoln for interment during the time that the kings of England and Scotland were holding a conference in that city, it had the honour of being carried on the shoulders of those

⁹ It is said that he spoke to the king with so much sweetness and piety, that he could refuse him nothing, and learned as was that prince, he confessed that in Hugh he had found his master. The same king being once caught in a violent tempest at sea, became persuaded that he owed his preservation to the prayers of Hugh, and from that time his veneration for him knew no bounds.

¹⁰ See *Histoire Ecclésiastique*, par M. Fleury, tom. xv. p. 488.

monarchs from the city gates to the Cathedral close, whence it was conducted to the choir by a vast number of prelates and other dignified persons both in church and state, and at the conclusion of the funeral ceremonies, interred at the east end of the church, near the altar of St. John the Baptist; but, in consequence of this bishop's canonization his remains were afterwards taken up again, and, as was before observed, deposited in the present presbytery. This was done in the year 1282, when Oliver Sutton was bishop of this see.

Robert Greathead, or Grostete, became bishop in 1235. He was a most learned, pious, and charitable prelate. His real name, says the historian of Lincoln, was Copley, but called by the French Grostete, possibly from the unusual size of his head. He sat in the see of Lincoln eighteen years, and died bishop of it in defiance of papal excommunication. His works prepared the way for Wickliffe, and his again for the Reformation.

Among the bishops who from this time presided over the see of Lincoln, we may mention the names of the celebrated Cardinal Beaufort; Richard Fleming, founder of the chantry already mentioned, and also of Lincoln College, Oxford; Thomas Rotherham, who added some fellowships and scholarships to Lincoln College, Oxford, and for this cause accounted by that society a co-founder of it with Bishop Fleming; Thomas Wolsey, cardinal, the founder of a college at Ipswich, his native place, and of Christ Church in Oxford; and Thomas Cooper, the tutor of Camden, who speaks of this bishop in the highest terms of praise.

Among later bishops are to be noted John Williams, the sturdy opponent of Archbishop Laud; he was bishop from 1621 to 1641, when he was translated to York; Robert Sanderson, 1660-63, who rebuilt the episcopal palace at Buckden, in the parish church of which he was buried; Thomas Tenison (1692-4) translated to Canterbury; Richard Reynolds (1723-44); John Kaye (1827-53), previously master of Christ's College, Cambridge, and Bishop of Bristol; John Jackson (1853-69), afterwards Bishop of London; and Christopher Wordsworth (1869-1885), previously master of Harrow School and Canon of Westminster.

The government of the Cathedral Church of Lincoln was originally committed, under the authority of the prelate, to a dean and twenty-one secular canons, the number of whom was doubled by

Bishop Bloet, and further augmented by Bishop Alexander and others.

The present establishment consists of a bishop, a dean, a precentor, a chancellor, a sub-dean, four canons residentiary, two archdeacons, viz., those of Lincoln and Stow, fifty-three prebendaries, four priest vicars, eight lay clerks or singing men, eight choristers, seven poor clerks, seven others called the Burghersh chanters, and an organist.

The diocese of Lincoln has undergone more important changes during recent years than the Cathedral. In 1837 the county of Notts (taken from the diocese of York) was added to that of Lincoln, while the counties of Beds and Hunts were removed from Lincoln and added to the diocese of Ely, Bucks to that of Oxford, and Leicestershire to the diocese of Peterborough. In 1845 the few parishes in Herts remaining to Lincoln were annexed to Rochester diocese, and have since become part of the diocese of St. Albans. In 1884 the diocese of Southwell was created, including Notts, removed from Lincoln and Derbyshire from Lichfield. By these changes the diocese of Lincoln is now limited to the county of Lincoln.



LINCOLN CATHEDRAL FROM THE NORTH-WEST.

MODERN HISTORY OF LINCOLN CATHEDRAL.

No far-reaching alterations have been made at Lincoln in modern times. 'Fortunately, restoration' was not attempted here in the early days of revived study of architecture, and in what has been done of late years no injury has been done to old work, of which none has been removed. So far as anything of moment has been

attempted, it has been specially directed to the restoration of ancient features which had been obscured in the last or preceding centuries.

In 1850 the original figure of the "Swineherd of Stow" on the northern turret spire of the west front was copied, and the copy erected in place of the original, which is preserved in the cloisters.

In 1851 a mural tablet, by Richardson, was placed in the vestibule of the west entrance to the memory of the men of the 10th (North Lincoln) Regiment who fell in the Indian wars in the Punjaub. There has since been added beneath this another tablet commemorating those of the same regiment who perished in the Indian Mutiny 1857-8.

In 1851 the organ, erected by Allen in 1826, was considerably enlarged and improved. The new case was designed by E. J. Willson, Esq.

The muniments of the Cathedral, which had been kept without order or arrangement in the upper room of the vestry near the south transept, were removed in 1851 to a large room over the Galilee porch, originally the place where the Dean and Chapter held their courts. They have been recently examined and placed in order. There are many interesting historical documents among them. The vestry in 1851 became the common room of the Chapter, and the upper room was allotted for the choir song-room.

Under the great east window to the south, a modern cenotaph, designed by Blore, was erected in 1864, in memory of the painters W. Hilton (died 1839) and P. De Wint (died 1849), the first a native of, and the second, who was his brother, long a resident at, Lincoln. It is ornamented with relief copies of some of their more celebrated pictures.

All the windows in the nave aisles have been filled with modern stained glass of a memorial character, the gift of various donors. Those in the north aisle are by Messrs. Ward and Hughes. The first four in the south aisle towards the west are by the Revs. A. and F. Sutton, to whose generosity and labour is also due the glass in the great west window, and the clerestory windows of the choir, sixteen in all. Two windows in the choir aisles are (1) by Clayton and Bell, in memory of Lord Yarborough (1863), and (2) by Ward

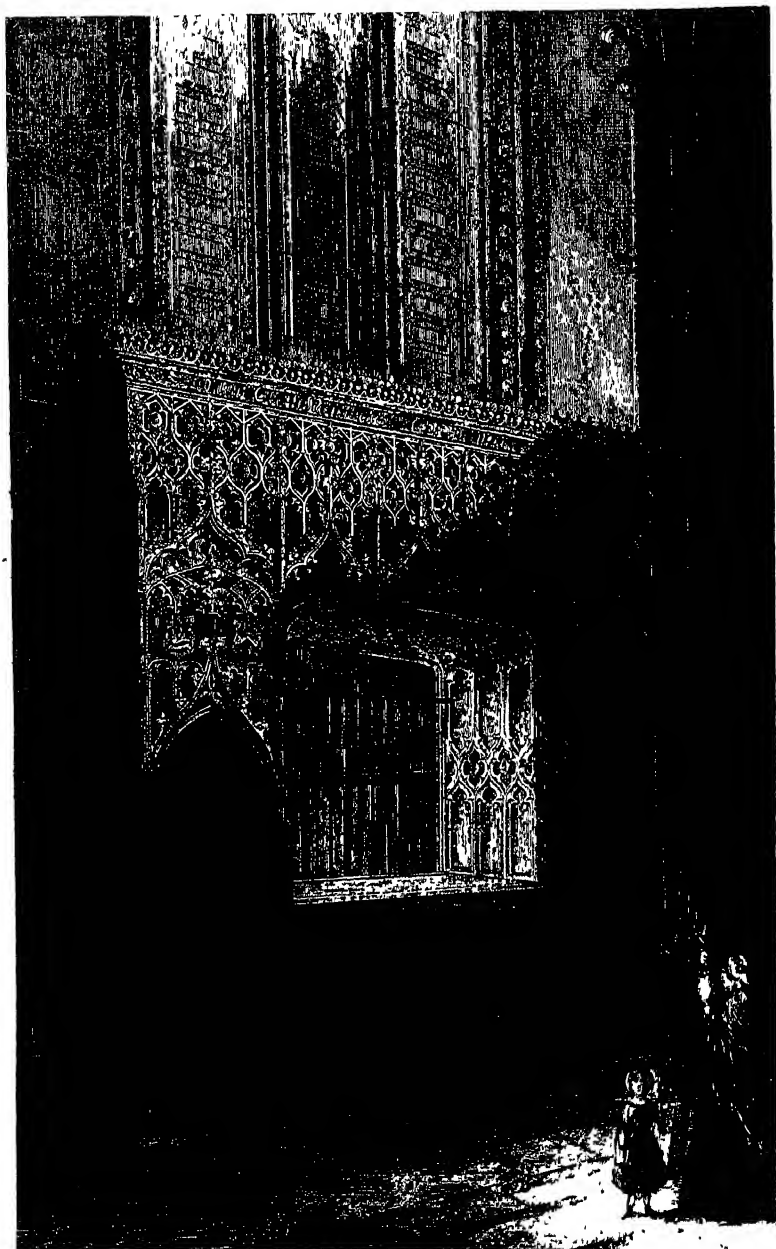


Photo by P. G. G. G.

Lincoln Cathedral

English Gothic

LINCOLN CATHEDRAL.



The great Portal from the interior, by R. G. and J. W. in the Cathedral.

GILBERT CATHERAL.

BISHOP LONGLANDS HORNBY.

and Hughes, in memory of Chancellor Pretyman. The east choir window also was filled, in 1855, with modern stained glass by Ward and Hughes, the subjects relating to the Fall and Redemption of Man; there are sixteen medallions, each bearing the figure of a Prophet. Other modern windows in the Cathedral are by Hedgeland (south windows of south-east transept). In 1868 a new stained glass window, by a Nuremberg artist, was inserted at the east end of the south side of the Cathedral, in memory of Chancellor Bird (died 1862). The chapter-house windows have been partially filled with stained glass illustrating the early history of the Cathedral and its bishops, by Clayton and Bell, in memory of Chancellor Massingberd, Prebendary Gilbert, Bishop Mackenzie (suffragan of Nottingham), and the Rev. H. Sibthorp.

The existing triple canopy or reredos over the altar, designed by Essex, and executed by an excellent local carver in stone, named Pink, was formerly solid. A picture which occupied the arch having been removed, the wall was pierced in 1857 with decorated tracery, affording a fuller view of the Angel choir, and the plain portions elaborately carved from Mr. J. C. Buckler's designs.¹

The brass altar rail, designed by Mr. Buckler, the gift of the late Archdeacon Bonney, and the gas standards, designed by Mr. Pearson, are very handsome. The pavement is richly inlaid with marbles and encaustic tiles.

A recumbent marble statue of Bishop Kaye (died 1853), by Westmacot, was erected in 1858 within a chantry chapel dedicated to Saint Peter in the south arm of the east transept, contiguous to the grave of Bishop Grosteste. A series of stained glass windows, executed by Hedgeland, has also been placed in the south arm of this transept in memory of this bishop.

In 1858 the cinquefoil under the great west window was filled with stained glass, the gift of the Right Hon. C. Tennyson D'Eyncourt, in memory of the foundation of the church by Remigius. It contains a figure of the bishop in pontificals, holding a model of the Cathedral in his hands.

¹ See Precentor Venables' memoir on the "Architectural History of Lincoln Cathedral" in the *Archæological Journal*, Vol. 40, 1883.

Dean Ward (died 1860) was buried in the south chapel (St Giles or St. Thomas) of the south transept. An Aberdeen granite cross is placed on his coffin-slab, and two lancet windows in the chapel have been filled with stained glass in memory of him.

Bishop Longland's Chapel, west of the south porch, and Bishop Russell's chapel (dedicated to St. Blaise), on the east of the south porch, have been thoroughly cleansed and restored, and three figures in the niches of the great buttresses of the Angel choir, which had been mutilated in Cromwell's time, have been also restored.



LINCOLN CATHEDRAL: THE CHAPTER HOUSE.

In 1860 the Dean and Chapter decided on a restoration of the west front, and the work was at once commenced. Under each of the western towers a porch, which had been filled up with masonry, was opened out. They were entrances to the western chapels, and within the northern one a stone coffin was discovered. Later it was found necessary to take down and rebuild a large portion of the south west or St. Hugh's Tower, and to tie the west front to the main building with iron bars, in consequence of apprehended danger to the stability of the front. The work was completed in 1879.

A new pulpit was erected in 1866 by the Lincoln Architectural Society, as a memorial of the services rendered to ecclesiastical architecture by the Rev. Edward Trollope, now Archdeacon of Stow and Bishop of Nottingham. It was designed by Sir G. G. Scott. It is constructed of oak, and is hexagonal. Figures of the evangelists adorn the brackets, and relief carvings of incidents in Scripture history are prominent features in the design. The plinth is of Caen stone, surrounded by seven shafts of marble and granite.

About 1870 the north gate of the upper transept leading into the choir was restored at the cost of Bishop Trollope, and the south gate corresponding was afterwards restored at the cost of Dean Jeremie (died 1874). These gates are said to be 600 years old, and they correspond with examples in the Mosque of Omar at Jerusalem.

In the great north transept, the old wash has been removed, the colouring and gilding of the roof restored, and the surface of the marble has been placed in a satisfactory condition by Mr. Pearson. These works were completed in 1872.

The whole of the box pews which disfigured the choir have been removed. The old oak stalls have been restored, and new benches with carved fronts and ends supplied. The Bishop's Throne was, in 1886, furnished with richly carved desks.

In the Angel choir the Purbeck marble shafts have also been cleaned and renovated. In 1874 the great tower roof was repaired.

In 1872 a curiously-carved slab identified by some as that of Remigius, which had been removed in 1782, when the nave was repaved, was placed beneath the last arch on the north side of the nave; and an inscription by Bishop Wordsworth was inscribed upon it.

The ground about the Chapter-House was lowered in 1875, when the foundations of the former addition to St. John the Baptist's Chapel were laid bare. Still more recently, through the exertions of Sub-Dean Clements, the whole of the area before the west front of the Cathedral and the road along its southern side have been lowered at great cost, partly borne by the Cathedral body, partly by the Corporation of the city, and aided by private gifts. The improvement to the general appearance of the Cathedral in displaying its true proportions is very great.

In the cloister may be seen a Roman milestone, placed here in 1879, discovered in the centre of the Roman city of Lincoln. It marks the distance, fourteen miles, from Segelocum (Littleborough-on-Trent). At the foot of the library staircase are preserved fragments of Roman tessellated pavements, which were discovered, one in 1793 in the cloister garth, another in 1879 to the west of the Exchequer arch.

During 1883-6 it was found necessary to take down and rebuild stone for stone the western and southern walks of the cloisters, their verticality being at the same time restored.

On December 11th-12th, 1883, the open parapet on the west side of the great tower was blown down; and the remaining three sides became so insecure that an entire reconstruction became necessary.

Bishop Alnwick's Tower, the former entrance gateway tower of the ruined episcopal palace, was restored in 1876-7 by Bishop Wordsworth (died 1885), as lecture rooms for the theological students of the Chancellor's school.



Drawn by H. Gailard

for Winkless Cathedrals

Engraved by H. Winkless

OXFORD CATHEDRAL,

WORTH ALE OF CHOIR

OXFORD CATHEDRAL.

THE see of Oxford is one of the new foundation (as it is called) of Henry VIII., originating in the dissolution of religious houses. Were we to confine ourselves to the history of the see and the description of the present Cathedral, a very few pages would suffice, the see being comparatively of modern date, the most eminent of the prelates that have filled it having been translated, and the Cathedral being, though very interesting, yet the smallest in England. The history however both of the religious houses upon whose dissolution the see of Oxford was erected, and of the magnificent collegiate establishment with which it is connected, is of high interest. We will therefore trace these to their origin first, and then proceed to give the usual information respecting the diocese and present Cathedral.

The new diocese of Oxford was taken out of Lincoln, and although the see was for three or four years fixed at Oseney, it does not appear that the bishop took his title from his see but from his diocese, which till the late act consisted of nothing more than the small county of Oxford.

The origin of the religious establishment at Oseney, according to Tanner, was this. Robert D'Oilly, the second of that name, and nephew to the first, at the desire of his wife Edith, built in the year 1129 upon one of the islets made by the river, not far from the castle of Oxford, a priory of canons of the order of St. Augustine, to the honour of the ever blessed Virgin. To prevail with her husband to undertake this work of piety and charity, she told him (says Bishop Kennett) a story of the miraculous chattering of birds, and a still more miraculous interpretation of it by a friar. Of course the subject of the chattering was the foundation of a religious house in this spot.

The Abbey of Oseney became noted for the richness of its appointments, being the envy, it is said, of all other religious houses in England and beyond the seas, and was often the abode of kings, queens, princes, and other noble personages when visiting Oxford. It had several chapels and two lofty towers, in one of which was a fine peal of bells, including Great Tom, afterwards removed to Christ Church.

This priory, we are informed by Tanner, in some short time after its foundation became an abbey, and had at the time of its dissolution, yearly revenues to the amount of £654 10s. 2d. according to Dugdale, and £755 18s. 6d. according to Speed. Among the abbots of this house we find none of note. Robert King, the last of them, was appointed the first bishop of Oxford. In Dugdale we read that one Thomas Manne, of Oxford, accused of the heresy (as it was called) of Wickliffe, was condemned to perpetual imprisonment in the abbey of Oseney. At this time there are no intelligible traces of the buildings of this once rich and flourishing abbey; a print of one tower and some adjoining parts of the structure, published in the second volume of the *Monasticon*, has been re-engraved in Skelton's *Oxonia Antiqua Restaurata*. Judging from that print, in which however the detail is but poorly made out, those portions of the abbey buildings were of Norman architecture, but of no very great magnificence. The common seal of the abbey is appendent to the acknowledgment of the king's supremacy in 1534, which document is still preserved in the chapter-house at Westminster; the impression is in green wax, the subject, the Virgin and Child. This abbey was changed into a Cathedral Church, dedicated to Christ and the blessed Virgin, wherein were settled a dean and six prebendaries, who were to form the chapter of the bishop of Oxford, whose palace was to be at Gloucester Hall, now Worcester College. This state of things however did not continue quite four years. In the year 1546 the see was removed from Oseney to the priory of St. Frideswide, in Oxford, of the origin of which religious house we must now give the reader some account, as well as of the circumstances which led to its being changed into a bishop's see.

About the year 730, according to Tanner, Didanus, a petty king in these parts, is said to have founded a nunnery here to the honour of the Virgin Mary and all Saints, which consisted of twelve religious virgins of noble birth, under the government of his own daughter Frideswide, who being buried here, and afterwards canonized, this monastery was in a little time dedicated to her, and called by her name. But the nuns being dispersed by the Danish wars, this church came into the possession of secular canons, and was burnt to the ground in 1015. It was afterwards rebuilt and better

endowed for them by king Ethelred. But a certain king before the Norman conquest is said to have expelled those canons, and to have given this monastery to the monks of Abingdon for some few years, and then to have restored it to the canons. After the conquest the seculars were again ejected, and an abbot and monks were placed here, and continued in possession for some time. After this the seculars got in once more, and continued here till 1111 according to some, or till 1122 according to others, when Roger, bishop of Salisbury placed in this church a convent of regular canons of the order of St. Augustin, under the superintendence of Guimond, a learned clerk, and chaplain to King Henry I. who thereupon became the first prior. The annual revenues of this religious house, before its suppression, were valued at £224 4s. 8d. according to Speed, but Bishop Tanner says he had seen a valuation in MSS. which made it amount to £284 8s. 9d., viz., in spiritualities £69 17s. 11d., and in temporalities £214 10s. 10d. This priory was suppressed before the dissolution of religious houses, by virtue of a bull from Pope Clement VII. dated 3 non. April, 1524, allowed of and confirmed May 10, 1525, by Henry VIII. who by letters patent dated July 1, of the same year, granted the site and lands to Cardinal Wolsey, who thereupon began the foundation of a noble college, for a dean, subdean, one hundred canons, viz., sixty of the first and forty of the second order, thirteen chaplains, professors in divinity, law, physic, and all the liberal arts, and for other persons, to the number of one hundred and eighty-six, and dedicated to the holy and undivided Trinity, the Virgin Mary, St. Frideswide, and All Saints. Among the priors of St. Frideswide we find none of any note. John Burton was the last; in his time and in the year 1518, Wood informs us, that the king, the queen, and Cardinal Wolsey came with a splendid retinue to Abingdon, and there lodged in the abbey. The next day certain persons of the university went to congratulate them: but Queen Catherine, being desirous to come to Oxford, was attended in her journey by the cardinal, and being entered within the limits, was received by the students and others with every demonstration of love and joy. After she had received their courtesies, she retired to the monastery of St. Frideswide to pay her devotions to the holy relics of that virgin saint, being the chief occasion as it seems of her journey to Oxford, and after that was done, she

vouchsafed, continues Wood, "to condescend so low as to dine with the Society of Merton College." The same writer informs us also that in the year 1523, Cardinal Wolsey sent John Longland, bishop of Lincoln, as his orator to the University of Oxford, announcing his intention of founding a college for two hundred students and seven lecturers: not long after which the bishop came and made preparations for the cardinal's buildings, and caused the canons of St. Frideswide to leave their habitations; this idea was however afterwards abandoned for the other before mentioned; and which began to take effect on the actual suppression of the priory in 1525. The cardinal obtained leave very soon to enrich his foundation by the suppression of other priories and nunneries, the yearly revenues of which were estimated at nearly £2000. The king's patent, after a preface paying high compliments to the cardinal's administration, enables him to build his college principally on the site of the priory of St. Frideswide, and the name originally intended, "The College of Secular Priests" was now changed to Cardinal College. The secular clergy in it were to be denominated the dean and canons secular of the cardinal of York. Of these the cardinal himself named the dean and eighteen canons. Dr. John Hygden, president of Magdalene College was the dean, and the canons were all taken from other colleges in Oxford, and were also all men of acknowledged reputation in their day. The cardinal afterwards added others deliberately, according as he was able to supply the vacancies by men of talents, whom he determined to seek wherever they could be found. As a nursery for this magnificent college, he founded a school at his native town of Ipswich, the beautiful gatehouse of which still remains. But before these vast designs could be perfected, the cardinal fell in the year 1529, not only out of the king's favour, but also into a *præmunire*, upon which all his estates real and personal became forfeited, and among his other lands, those appointed for the better endowment of this college, which however continued in being till 1531. On or about the 8th of July, 1532, it was re-established, and augmented with Canterbury college and Peckwater inn, for a dean and twelve canons, under the style of King Henry the Eighth's College in Oxford. This was also surrendered up again into the king's hand on the 18th of July, 1545. But the see of the bishop of Oxford being the next year removed from Oseney, the priory church of St. Frideswide was made his

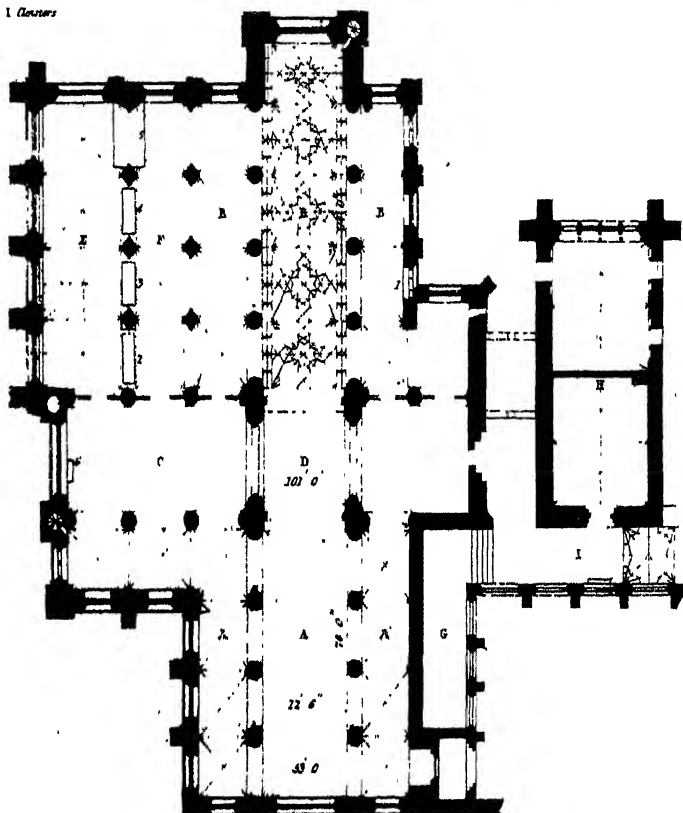
OXFORD CATHEDRAL.

REFERENCE

- A A Nave and Aisle
- B B Choir and Aisle
- C Transept
- D Tower
- E Lady Chapel
- F Dean's Chapel
- G Record Room
- H Chapter House
- I Cloisters

MONUMENTS

- 1 Bishop Kings Mon^t
- 2 Sir H^o de Bathes d^o
- 3 Prior baymond's d^o
- 4 Lady Elizabeth Montacute's d^o
- 5 Shrine of St. Fridarwald
- 6 Mon^t of James Lowth



Drawn by B. Gouland

Engraved

Scale of Feet
0 10 20 30 40 50 60 70 80 90 100

Cathedral by the name of Christ Church, and King Henry VIII. refounded the chapter and college, which remains to this day, and consists of a dean, six canons, 101 students, six chaplains, eight clerks, eight choristers, and twenty-four almsmen. It ought to be mentioned to the honour of the cardinal's memory, that in his last communication with secretary Cromwell and the king, when all worldly prospects were about to close on him for ever, he pleaded with great earnestness, and for nothing so earnestly as that his majesty would be pleased to suffer his College at Oxford to go on. Such were the circumstances which led to the erection and removal of this see.

We must now speak particularly of the Cathedral Church. It has little of that importance or dignity which most other Cathedrals of England possess, either at a distance or on a nearer approach. It is surrounded with collegiate buildings and gardens, and scarcely anything of it is visible, except the low spire upon its central tower.¹ The main portions of the Cathedral—the nave, choir, tower, and transepts, are of late Norman architecture (middle of 12th century), and were built by the second and third priors, Robert of Cricklade, or Canutus, and Philip. The entrance door to the chapter-house is earlier Norman, but the chapter-house itself, together with the upper story of the tower, and probably also the spire upon it, are all about a century later, as is also the Lady chapel. The Latin chapel is another century later still. The vaulting of the choir and its clerestory windows are the work of the fifteenth century, as also the cloisters.

EXTERIOR.

The original west front was destroyed, together with three arches of the nave, to make room for the cardinal's college, the east side of which comes so close upon the west front that it is impossible

¹ In the time of abbot Robert, or John de Olney, Henry III. in spite of the tradition which represented it as dangerous for any king of England to enter this monastery paid his memorable visit in 1264. At his departure he gave the annual sum of ten marks to be paid at Michaelmas by the sheriff of Oxford and Berks, for the maintenance of four lights to be kept constantly burning day and night before the shrine of St. Frideswide.

to view it. The nave formerly extended as far as the fronts of the canons' houses in the great quadrangle. From the area of the cloisters, the south side of the nave and its south aisle, the west side of the south transept, and the central tower with its spire, may be seen at one view. These walls are capped with battlements of a late date. The clerestory windows are round-headed, and of one light each, bespeaking clearly their Norman origin; those of the nave, however, are pointed. There is a low building, also embattled, placed over the south and east sides of the cloisters, and apparently of the same age. The lower story of the tower is evidently Norman; it is quite plain, with circular turrets engaged at the four angles. The ridge of the timber roof once reached the top of this story, but it was lowered, and the slope of the old roof may be seen against the outer sides of the tower. The next story has the circular turrets at the angles continued, but with diminished diameters, and adorned with arcades of pointed arches supported on long slender columns. These turrets are terminated by cylindrical pinnacles with conical spires. The four sides of the tower have each of them two belfry windows, and are adorned besides with pointed arches resting upon slender columns. Upon the tower, which has no parapet, is set a low spire, with projecting windows in four of its sides at the base of it. It is one of the earliest in England, and Sir G. G. Scott terms it impressive and noble. The south front of the transept is not visible; some of the collegiate buildings are attached to it. To view the rest of the exterior of this Cathedral, the private gardens of the different members of the chapter must be entered. From one of them a good view of the east end of the chapter-house and the vestry, together with the south side of the choir, may be obtained. The east end of the chapter-house is flanked with low and slightly projecting buttresses, between which are five pointed arches, side by side, rising on each side one above another to the centre arch, which rises highest of all. The three middle ones have within them the original windows of one light each, but now divided by transverse masonry into an upper and lower window. The gable has a square-headed window of three lights, divided by a transverse mullion, but is otherwise entirely plain. The east end of the vestry has a very good window of decorated character. Both the proportions and the tracery are good. The south side of the choir is plain, the parapet

is not embattled, the walls are original, the windows of the clerestory are of the plainest Perpendicular character. The east end has a Norman window of two lights, and is flanked by two square Norman turrets, which do not rise much above the parapet. The north side of the choir, as far as it is visible, is very similar to the south : but the Lady chapel is built against this, the north wall of the choir aisle being broken through, and Early English piers and arches erected in each bay. The Latin chapel adjoins this chapel and has a large and modern window to the east. The north side displays its original windows, which contain good Decorated tracery ; the buttresses between the windows are without pinnacles, and the wall has no parapet. To see this, together with the north front of the transept, another private garden must be entered. That north front is flanked with the original square Norman turrets, upon which have been set cylindrical pinnacles with conical spires, which have a very awkward effect. The large window which fills up the whole space between the turrets is of Perpendicular architecture, and the most inferior description. The gable is flat, with a plain parapet. The north side of the nave is too much like the south to need any further notice.

INTERIOR.

The Cathedral is entered from the great quadrangle by a new west entrance of two panelled arches made through one of the former canons' houses. The pillars of the nave are alternately cylindrical and polygonal ; they are of considerable diameter, tall, and with capitals, bearing some resemblance to old Composite architecture ; the arches are semicircular. The triforium, or something in the place of it, is inserted beneath the arches, and is supported by other circular arches built between the pillars, and resting on half capitals attached to their sides. The windows of the clerestory in the nave are pointed, in the choir and transepts round, and each one stands between two round arches on short columns. These arrangements are, we believe, unique ; certainly no other Cathedral Church has them. Beneath the window of the clerestory is a sort of upper triforium. Similar clerestory windows occur at Durham Cathedral.

Formerly the organ screen, supporting the organ, was seen blocking up the entrance to the choir under the eastern arch of the tower. It was erected in the time of Dean Duppa (1629-38), and is a heavy and ornate structure. The screen is now placed west of the third bay of the nave, and the organ, built by Schmidt in 1680, largely improved by Gray and Davison in 1848, and again almost rebuilt by Willis, now occupies the fourth bay next the vestibule. The erection of the latter, which is new, has necessitated the removal of the great west window, and with all these changes a vast improvement has been effected in the interior of the building.

The nave aisles have stone vaulting, and the arches are on a very unusual plan. The nave itself has a good timber roof, low-pitched, the beams being supported on low semicircular arches. The corbels and shafts are of Norman style; but they support brackets of late Perpendicular type, intended to support a stone roof which was not erected.

The entire nave, east of the screen, is fitted with walnut benches, running east and west. The arches are occupied by open ironwork.

In recent times the effect of the nave has also been greatly improved by the raising of the flat wooden roof which closed the tower from view. It is now open as far as the belfry stage.

The pulpit (dating from Dean Duppa's time) now occupies the west angle of the south transept. It is curiously carved and has a noticeable canopy, crowned with a pelican.

The west bay of the nave now contains several monuments of bishops, deans, and professors removed from less suitable positions. Among them are those of Bishop Fell (died 1686) and Dean Gaisford (died 1855). Near the first north pillar of the nave is the monument of the celebrated Bishop Berkeley (of Cloyne), who died 1753, during a visit to Oxford. His grave bears Pope's line—"To Berkeley every virtue under heaven." Dean Aldrich's bust is on the wall to the west of the pulpit. He was famous both in logic and in music; and his catch, "Hark the bonny Christ Church Bells," is known wherever Englishmen sing.

There is also a mural monument to Bishop Tanner, of St. Asaph (died 1735), author of "*Notitia Monastica*." Professor Pusey, canon of Christ Church, and Regius Professor of Hebrew, still more

widely known from the term "Puseyites" given to his High Church followers, was buried in the nave on September 22nd, 1882.

Both nave-aisles and transept had their windows altered in the seventeenth century from three lights to two lights, to receive windows given by Dean Duppa. They have now been restored, excepting one at the west of the north aisle, to their former Perpendicular form, and several of them have been filled with stained glass by Clayton and Bell.

The tower arches are not alike, the east and west arches being circular-headed; those towards the transept pointed. The lower stage of the lantern has an arcade of small arches on massive shafts with rich capitals. Above is an arcade of loftier arches with round-headed windows in the angles.

The choir is much improved by the removal of Dean Duppa's woodwork. It has five bays, with circular pillars, less ornamented than those of the nave, probably of earlier date; but the general plan is similar.

The roof is a splendid example of rich-groined stone-work of the Perpendicular period, with lantern-like pendants. Next to the tower the vaulting-shafts are Perpendicular, with corbels representing a king and a monk.

Further east the Norman shafts and corbels remain, with Perpendicular capitals added. A flowered cornice has also been added level with these capitals, at the base of the clerestory, which, however, retains the Norman wall and has a wall passage like that of the nave. Rich Perpendicular panelling covers this wall, and also forms the jambs of the windows.

The east end, including the windows, has been entirely reconstructed by Sir G. G. Scott. There was formerly an early Decorated window of five lights, afterwards (17th century) altered to a window of three lights of very debased form. From indications of the old Norman structure, however, the two original bold Norman windows have been reproduced, surmounted by an arcade of narrow arches, and this again by a wheel window of ten trefoil-headed lights, filled with stained glass by Messrs. Clayton and Bell. In each side wall of the east end an old Norman window has been reopened.

The new stalls and benches of the choir, of walnut wood, were designed by Sir G. G. Scott. They are shut off from the aisles by light open ironwork (by Skidmore, of Coventry), which projects over the canons' stalls as a kind of canopy. The dean's and sub-dean's stalls have tall wooden canopies, surmounted by statues. The lectern at the foot of the choir steps is an elaborate eagle in gun metal; the stem, enriched with amethysts and other precious stones, has around it figures of St. Frideswide, Cardinal Wolsey, and Bishop King. The old Bible placed upon it dates from the seventeenth century, and was given to the Cathedral by the three daughters of Dean Liddell.

On the south side of the choir beyond the stalls is the episcopal throne of walnut wood, erected in memory of Bishop Wilberforce (died 1873). It was designed by Sir G. G. Scott, and is elaborate, but not very successful; a medallion bust of the bishop, with mitre and staff, is a marked feature of it.

The altar is of cedar, raised on five marble steps. A new reredos was erected in 1880, designed by Bodley, and executed by Brindley, jun. The Crucifixion is the subject, flanked by figures of saints and martyrs. The rich pavement of the choir is much admired. A series of incised slabs, representing Christian virtues, are inserted in the east end and along the centre of the choir.

The altar service, in two volumes, was given to the Cathedral by Canon Robert King. The altar-plate is very ancient, part of it having come from Oseney Abbey.

The north choir-aisle, entered from the transept, has pure Norman vaulting and round arches. Its east window of three lights has been restored as to its tracery, and now contains a beautiful window designed by Burne Jones, illustrating the story of St. Cecilia. It was presented by Dr. Corfe in 1873.

The south choir-aisle, also entered from the transept, has a new east window of three lights, put up by Dean Liddell as a memorial of Miss Edith Liddell (died 1876). The third south window is original Norman, and contains glass of the seventeenth century, representing Bishop King in pontificals, with the nuns of Oseney Abbey in the background. Close to this window, in St. Lucy's Chapel, is the altar-tomb of Bishop King, richly panelled in the latest Gothic style, surmounted by a canopy.

The transepts, of three bays each, had originally two aisles each, but in the south transept the west aisle was removed when the cloister-walk was made. The third bay of the south transept was long cut off from the interior, and converted into the vergers's house. It is now restored to the Cathedral, the lower part being used as a vestry, the upper forming a platform, on which are placed numerous interesting relics, such as portions of St. Frideswide's old shrine, and a curious piece of Norman sculpture removed from the exterior, where it was built into the base of the buttress of St. Lucy's Chapel. Sir G. Scott believed it to have formed the base of a cross. Of course all the interior of this front has been renewed, but its design is as far as possible on the model of the old. It is from this platform that the interior of the Cathedral can be best viewed. In the gable is a beautiful Decorated window of five lights. This transept contains the monuments of several notable royalists, including Viscount Brouncker (died 1645), and Lord Chancellor Sir Edward Littleton (died 1654).

The eastern and sole remaining aisle of the south transept (also termed St. Lucienne's or St. Lucy's Chapel, formerly used as a vestry), is of Norman date, but its eastern wall was afterwards partly taken down for the insertion of a remarkable Decorated window, (period of the middle of the fourteenth century). The elaborately curved and ornamented tracery extends right down to the middle of the window below the arch—a very uncommon feature. The glass is of a glowing description, including a representation of Thomas à Becket's martyrdom. Part of the glass is Norman, and must have been transferred from an early window.

The north transept, retaining both its aisles, has its appearance altered by the breaking through of its two eastern bays, when the two chapels were added. In Dean Duppa's time stone screens were built across the arches, the top of the screen being so constructed as to make a circle with the top of the Norman arch, but these have been now removed, much to the improvement of the transept.

This transept includes the monument of James Zouch (died 1503), one of the monks of the priory and a scribe, as shown by the inkhorn and pencease on the panels. Tablets to Bishop James, of Calcutta, and Professor Emsley (died 1824), have also been erected

The large five-light north window has its Perpendicular tracery restored, and filled with painted glass, representing the Last Judgment, by Clayton and Bell in 1876, the gift of the Marquis of Lothian.

The Lady Chapel, adjoining the north choir aisle, and entered from the transept aisle, probably owes its unusual position to the fact that the old city wall was too close to the east end of the Cathedral to admit of its being built there. While its entrance retains the round arch of the choir aisle, its south side has Early English arches in juxtaposition to the earlier shafts of the choir aisle. The restored east window of four lights, with decorated or flamboyant tracery, is by Burne Jones.

The monuments in the Lady Chapel are some of the most noteworthy in the Cathedral. Under the first arch on the north side is that of Sir George de Nodariis or Nowers (died 1425); the effigy in armour lies on a slab elevated on quatrefoil panels in circles, with shield of arms in the centres. The tomb has been commonly assigned to Sir Henry de Bathe.

The second monument, long assigned to Prior Guimond (died 1141), cannot be so early, and is probably that of Prior Sutton, about the close of the thirteenth century. The canopy is of three rich arches, profusely enriched with ball flowers in front. The recumbent figure of the prior is elaborately vested.

The third monument, also an altar-tomb, is that of Elizabeth, Lady Montacute (died 1353), who gave Christ Church Meadow to St. Frideswide's, and who endowed a chantry here with two chaplains, who were to say masses in the Lady Chapel. Her recumbent figure surmounts a tomb with Decorated panelled sides, containing small mourning figures of members of her family, unfortunately most of them more or less mutilated. The quatrefoils at the two ends however are nearly perfect, that at the head containing figures of the Virgin and child, with the emblems of St. Matthew and St. John; the other representing another female figure, with the emblems of St. Mark and St. Luke.

The fourth monument on this side is usually termed the shrine of St. Frideswide, but is now regarded by the best authorities as representing only the watching chamber, erected for the protection of the treasures belonging to the shrine, which fell a victim to

Reformation zeal. In any case, what is left dates from the end of the fifteenth century. The lower part is of stone, and encloses an altar-tomb, with the matrices of brasses of a male and female figure of the fifteenth century; whom they represented is unknown, though tradition has said they represented the parents of St. Frideswide. The upper portion of the "shrine" is of wood; the lower stage closed, the upper open, with round arches and rich tabernacle work. The chamber thus formed can be reached by a staircase from the Latin Chapel. We cannot here follow the numerous removals undergone by the Saint's remains after Henry VIII.'s visitation. Finally Queen Elizabeth gave them interment beneath the floor where the shrine had previously stood; and the remains of the wife of Peter Martyr (who had been a nun), which had been desecrated by Cardinal Pole, were buried by Elizabeth in the same grave.

The monument of Burton, author of the "Anatomy of Melancholy" (died 1539), with his bust, is on the pier of the arch between Nowers' and the prior's tombs.

The Latin Chapel is on the north side of the Lady Chapel, the wall of which has been cut through. It is dedicated to St. Catherine, but derives its more common name from the Latin service for the collegians, which was formerly said daily in it. Its style is very graceful Decorated.

The four windows on the north side have excellent Decorated tracery. The first three are filled with good fourteenth-century stained glass, restored to its place by Dean Liddell. The fourth window is a memorial to Archdeacon Clerke.

The east window has heavy modern Venetian tracery, and is a memorial to Canon Bull (died 1859). It is filled with glass designed by Burne Jones, and illustrating scenes in the life of St. Frideswide. It is a specially remarkable window, and is alone worth a visit to see.

The stalls in this chapel, though at least a century later than the building, are very fine specimens of carving. The former principal altar of the church was removed here in 1872. Lectures are delivered here by the Regius Professor of Divinity, to whom has been assigned the seat in the choir formerly occupied by the Vice-Chancellor when he attended sermons at St. Frideswide's.

The pavement of this chapel has brasses in memory of Professors Ogilvie (died 1873) and Shirley (died 1866); Dr. Barnes (died 1859), and Archdeacon Clerke (died 1877). A brass on the western wall commemorates Canon Mozley (died 1878).

If the tower be ascended, there is much to interest the student of early architecture, owing to the transitional features everywhere present. The window arches of the spire-lights are double. The bells which were taken away from Oseney Abbey formerly hung here, to the great danger of the tower. The old names of this famous peal were Hautclere, Douce, Clement, Austyn, Marie, Gabriel, and John. These have lately been removed to the new tower over the hall staircase. The spire is one of the earliest in England. The upper part was rebuilt some years ago, and the decayed stone removed.

The chapter-house built south of the Cathedral, and east of the cloisters, has a most interesting entrance archway on the side facing the cloisters. It is late Norman of the twelfth century, and is in four divisions, the inner two decorated with the well-known zig-zag ornamentation. But the lower parts are later additions, and the arch itself was probably never meant for a doorway. The chapter-house itself, now cleared of a most objectionable partition wall which divided it into two parts, is an oblong chamber built in Early English style of the best kind. The east end is supported by an arch enclosing five lancet arches, the centre three of which are occupied by windows, the arches of which are double, and beautifully decorated with sculpture; the windows contain some interesting stained glass. The north and south sides of the chapter-house are formed of four bays each, but only the two eastern bays on the south side, and the eastern on the north, of three arches each, formerly had the centre arch pierced, but it is now closed by a building erected against it. Remains of old painting are to be seen on the roof. The furniture of the room adjoining the chapter-house is also worthy of notice. The table is a well-carved Elizabethan one; and there is a chest with highly decorated panelling, beside some good wainscoting.

A noteworthy relic is inserted in the east wall, being the foundation stone of Cardinal Wolsey's College at Ipswich,



bequeathed in 1789 by the Rev. Richard Canning, who had discovered it in a wall.

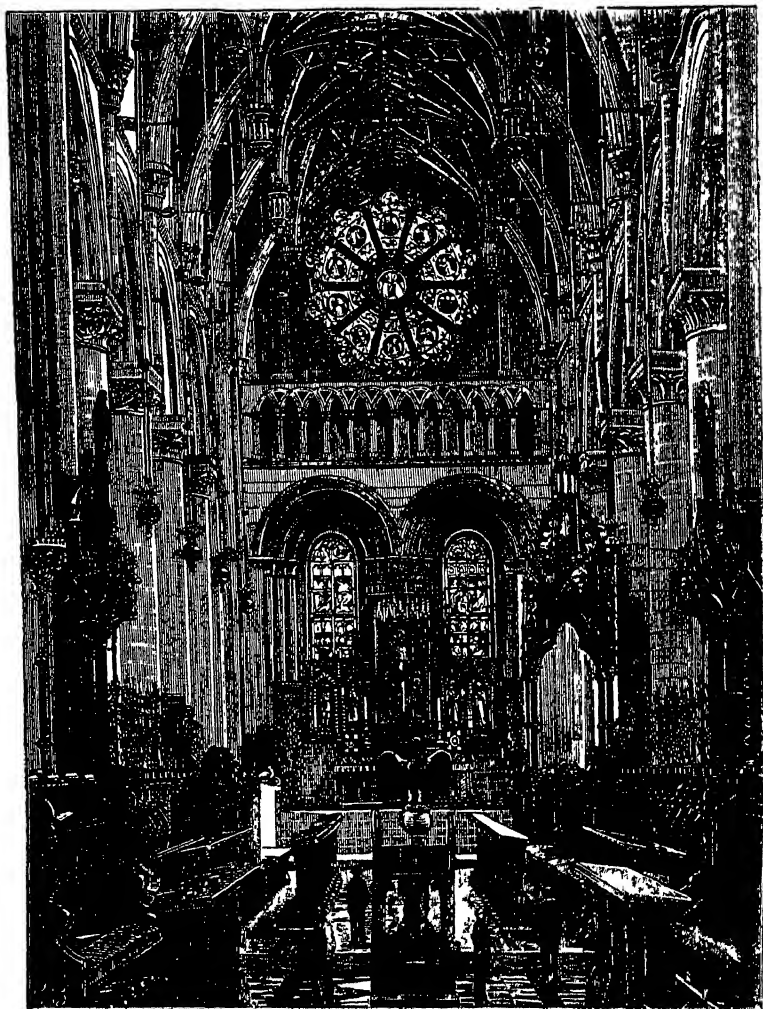
The cloisters have been enlarged in modern times by the restoration of the north walk; but the west side, removed by Wolsey, cannot be reconstructed. Part of the north walk was formerly appropriated as a muniment room; but it is now thrown open and restored to its original use. A number of monumental tablets have been removed to the cloisters from the interior of the church. The roof has been repaired and restored, and the cloister altogether put in good condition.

The dimensions of this Cathedral are as follows:—length from east to west only 152 feet, transept from north to south 101 feet, the height of the nave forty-one feet, of the choir only thirty-seven feet. The spire is 144 feet in height.

There are a chancellor of the diocese and three archdeacons—of Oxford, Berks, and Bucks, these offices being in the gift of the bishop. The dean and professor-canon are appointed by the Crown. The original diocese was all the county of Oxford, which, by the Act of 1837, has been increased by the county of Buckingham from the diocese of Lincoln, and of Berks from the diocese of Salisbury.

The see of Oxford has been filled by men of first-rate learning, who have been all, with one single exception, translated to other sees; the exception is in the instance of Dr. John Fell, elected in 1675, who died bishop of Oxford in 1686. He was the son of Samuel Fell, dean of Christ Church, and was himself both dean and bishop at the same time. His most important work was the “Life of Hammond” (1660). He was also a liberal benefactor to his college, which he contributed largely to complete.

Among the Bishops of Oxford may be mentioned Samuel Parker (1686-7), James the Second’s servile adherent, whom that king made President of Magdalen College; John Hough (the President chosen by the Fellows of Magdalen in opposition to the king), bishop of Oxford 1690-1699; Thomas Secker, 1737-58, afterwards promoted to Canterbury; Robert Lowth, the commentator on Isaiah, 1766-77; and Samuel Wilberforce (1845-70).

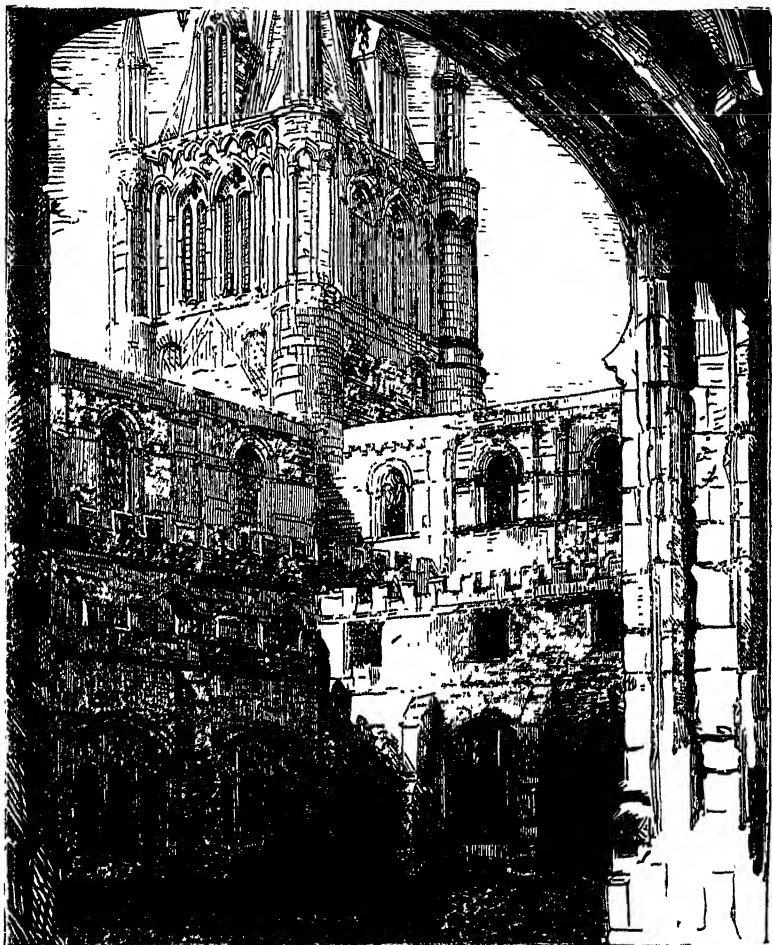


OXFORD CATHEDRAL: CHOIR AND EAST END.

MODERN HISTORY OF OXFORD CATHEDRAL.

A CAREFUL restoration of the Cathedral took place in 1856, Mr. John Billing being the architect. At this period the galleries and high pews which had long disfigured the building were taken away, the old screen was removed, and the nave and choir arranged as one continuous church. The old woodwork was most ingeniously utilised in the rearrangements, not a barrowful being carried out, nor a single foot of new work introduced.

During this restoration a small chamber of rude stonework, not more than seven feet by five and a half, and seven feet high, was found beneath the eastern arch of the tower. Its date and use are uncertain; it may simply have been a secret treasure cellar,



OXFORD CATHEDRAL: VIEW FROM THE CLOISTERS.

or even may have held the University chest, which at some period of the thirteenth century was kept in the church of St. Frideswide.

The most remarkable of the numerous windows designed by Mr. Burne Jones in this Cathedral is probably that depicting scenes in the life of St. Frideswide, forming the east window of the Latin

Chapel, which was re-erected with heavy tracery in memory of Canon Bull (died 1859).

The eastern four-light window of the Lady Chapel has also been filled with stained glass, designed by Burne Jones, in



OXFORD CATHEDRAL: THE CLOISTERS.

memory of F. G. Vyner, murdered by Greek brigands in 1870. The figures represent Samuel, David, St. John, and Timothy, in white robes.

In 1872-6 took place the complete restoration and enlargement by Sir G. G. Scott, at a cost of £30,000.



OXFORD CATHEDRAL: THE CHOIR BEFORE THE ERECTION OF NEW REREDOS.

At this period also the cloister was thoroughly repaired, enlarged on the northern side, and completely thrown open.

The refitting of the stalls was accomplished at the same time. At the same time there were added to the Cathedral the new west entrance and the ante-chapel, forming a fifth bay of the nave. It is twenty feet high by eighteen wide. The old west window is consequently removed.

In 1872 the original altar of the choir was removed to the Latin Chapel.

Dean Liddell also filled three of the windows of the Latin Chapel with excellent fourteenth-century glass, which had been long out of its place.

In 1873 Dr. Corfe, organist to the Cathedral, presented a new east window for the north choir aisle, designed by Burne Jones.

New stained windows have been placed in the north nave aisle in memory of C. E. Page (died 1873), and S. J. Freemantle (died 1874); in the south aisle, in memory of G. Dasent, son of Sir G. W. Dasent, drowned in Sandford Lasher, 1872; J. Walter, son of Mr. Walter of the *Times*, drowned at Bearwood in 1870, while aiding to rescue others submerged by the breaking of ice; G. R. Luke, drowned 1870; and G. G. Fortescue, died 1858. The west window, by Burne Jones and Morris, commemorates Mr. E. Denison, M.P. for Newark (died 1870).

The large five-light window in the end of the north transept aisle was filled with stained glass in 1876 by the Marquis of Lothian in memory of his brother.

The new reredos, erected in 1880, has been described on p. 222.

INDEX TO SALISBURY CATHEDRAL.

- Altars, 9, 28, 30
 Altar screen, 17
 Audley, Bp., 20
 Beauchamp, Bp., 16, 19
 " " Chapel of, 17
 Bingham, Bp., 9, 20, 34
 Boy Bishop, The, 18
 Buckler, Mr., 17
 Britton, John, 33
 Building, 9, 33
 Chapter House, 14, 24, 25
 Choir, 20
 " Restoration of, 29
 Clock, 33
 Cloisters, 14
 Consecration of Cathedral, 10
 " of Lady Chapel, 9
 Deanery, 16
 Denison, Bp., 23, 24, 2
 Derham, Elias de, 9
 Dimensions, 11
 Diocese, 8, 34
 East End, 20
 Fair, 14
 Foundation, 7-9
 Garter, Order of, 16
 Gheast, Bp. Edmund, 15
 Giles of Bridport, Bp., 10, 14, 22
 Hamilton, Bp., 16, 23, 29, 33
 " Dean, 32
 Hungerford, Lady, Chapel of, 17, 20
 " Lord, 18, 19
 Hyde, Bp., 19
 Lady Chapel, 9, 17, 21, 28
 Langton, Abp., 9
 Library, 15, 26
 Magna Charta, 26
 Malmesbury, Earl of, 22
 Material, 11
 Missal, Salisbury, 15
 Moberly, Bp., 16, 32
 Monuments, 18-22
 Muniment room, 26
 Nave, 18
 Organ, 20
 Osmund, Bp., 15, 18
 Palace, Bishop's, 16
 Plan, 10
 Poore, Bp. Herbert, 7
 Poore, Bp. Richard, 7, 8, 21, 33
 Porch, north-west, 11, 32
 Price, F., 15
 Pulpits, 32
 Reredos, new, 30
 Restoration, 23-33
 Rogor, Bp., 18, 19
 Roof paintings, 30
 Salisbury, Earls of, 18, 19
 Sarum, Old, 7, 8, 18
 " Use, 15, 26
 Scott, Sir J., restoration by, 26
 Spire, 13, 26
 Statues on West Front, 28
 Table in Chapter House, 14
 Towers, 11, 12
 Transepts, 10, 30
 Vestibule of Chapter House, 14
 West Front, 11, 27
 William of York, Bp., 10
 Windows, old, 32
 Windows, new, 28, 32, 33
 Wyatt, the "Restorer," 17, 19
 Wyvil, Bishop, 21

INDEX TO CANTERBURY CATHEDRAL.

Andrew, St., Chapel of, 53
 Angel Steeple, 41, 45
 Anselm, 36
 Anselm's Chapel, 45, 55
 Arundel, Abp., 40, 49
 Arundel's Steeple, 41
 " Tower, 49
 Augustine, 35, 36
 Baptistry, 53
 Becket, 37, 38, 42, 43, 47
 Becket's Crown, 44, 45, 52
 " Translation, 38
 Bell Harry Tower, 41, 45
 Black Prince, Edward the, 58
 Bouchier, Abp., 57
 Cathedral, the Early, 39
 " description of, 45-54
 Chair, Patriarchal, 65
 Chantry Chapel, 47
 Chapter-house, 54, 55
 Chicheley, Abp., 41, 49, 56
 Chicheley Tower, 49
 Chillenden, Prior, 49, 55
 Choir, 37, 39, 41, 44, 50, 51, 64
 Christ Church Gate, 48
 " Monastery, 37, 38, 42
 Cloisters, 54
 Conrad, Prior, 36
 Courtenay, Abp., 56
 Cranmer, 42
 Crypt, 43, 45, 48
 Culmer (Blue Dick), 43
 Dean's Chapel, 41, 54
 Dimensions, 45, 49, 51
 Dunstan, 47
 Dunstan's Shrine, 63
 " Tower, 40
 East End, 39
 Eastry, Prior, 40, 45, 50, 55
 Edward I., 53
 Elizabeth, Queen, 43
 Ethelbert, King, 35
 Fire of 1872, 66
 Font, 53
 Gervase, 37, 39, 41, 50
 Goldstone, Prior, 41, 44, 50
 Gregory, Pope, 35

Henry IV., 58
 " VIII., 42
 Honorius, Abp., 36
 Hubert, Walter, Abp., 37, 56
 John the Baptist, St., Chapel of,
 48, 63
 Kemp, Abp., 57
 Lanfranc, Abp., 36, 39, 46
 Langton, Abp., 37, 38, 56
 Leland, 47
 Library, 61
 Martyrdom Transept, 45, 53
 Mary, Queen, 43
 Mepham, Abp., 55, 56
 Michael's, St., Chapel, 55
 Molash, Prior, 40
 Morton, Abp., 48, 50
 Nave, 49, 63
 Odo, Abp., 36
 Organ, 50, 67
 Peckham, Abp., 40, 56
 Percy, Dean, 50
 Pole, Abp., 58
 Pudner, Capt., 44
 Restoration, 59-67
 Reynolds, Abp., 40, 56
 Screen, Altar, 44, 64
 Selling, Prior, 41, 54
 Shrine of Becket, 38, 41, 47
 Statues, 60
 Stratford, Abp., 56
 Sudbury, Abp., 40, 55, 56
 Theobald, Abp., 55
 Throne, 44
 Tower, Central, 45
 " North-west, 50
 Towers, Western, 49
 Transepts, 40, 45, 53, 55, 64
 Trinity Chapel, 38, 43, 51, 52, 58
 Trithona, Abp., 36
 Undercroft, 43, 45, 48
 Warham, Abp., 42, 57
 Warner, Bp., 44
 West front, 49, 60
 William (English Architect), 37
 William of Sens, 37
 Windows, 51, 52, 63
 Wolsey, 42

INDEX TO YORK CATHEDRAL.

- Archbishopric of York, 69
 Archbishop's Palace, 73
 Beckwith, Dr., 98
 Bells, 96
 Bernasconi, 83
 Birmingham, John de, 71
 Bowett, Abp., 71, 83
 Burgh, W., 89
 Cathedral, Exterior, 73-79
 " Interior, 79-82
 Chair, Coronation, 90
 Chalice, Silver, 90
 Chapter House, 70, 78, 98
 Chests, Triangular, 89
 Choir, 76, 77, 81
 Choir-screen, 80
 Crypt, 99
 Dimensions, 73
 Dolben, Abp., 86, 92
 Drummond, Abp., 87
 Duncombe, Dean, 96, 97
 East End, 78
 Edwyn's Church, 69, 70
 Egbert, Abp., 69
 Ethelburga, 69
 Fires, 69, 70, 71, 77, 95
 Frewen, Abp., 86
 Greenefeld, Abp., 83, 98
 Grey, Abp., 71, 73, 76, 80, 83
 Harcourt, Abp., 98
 Haxby, John, 88
 Honorius, Pope, 69
 Hutton, Abp., 84
 James I., 91
 Lamplugh, Abp., 87
 Library, 92
 Markham, Abp., 71, 87
 Matthew, Abp., 85, 92
 " Mrs., 85
 Melton, Abp. William de, 71, 79
 Monuments, 82-89, 97-99
 Musgrave, Abp., 99
 Nave, 76, 79
 Organ, 81, 96, 99
 Oswald, 69
 Paulinus, 69
 Percy, 70, 96
 Piers, Abp., 84
 Porch, South, 76
 " West, 74
 Restorations, 72, 80, 93, 96, 97
 Richard III., 90
 Roger, Abp., 70, 82, 97
 Romam, John Le, 70
 Romaine, Abp., 79
 Rotherham, Abp., 83, 90
 Savage, Abp., 84
 Saville, Sir G., 89
 Scott, Abp., 83
 Screen, Altar, 98
 " Choir, 80
 Scrope, Abp., 83
 Sharp, Abp., 87
 Skirlaw, W., 71
 Smirke, Sir R., 72
 Sterne, Abp., 86
 Strafford, Earl of, 89
 Street, Mr., 97
 Taylor, Michael, 80, 96, 98
 Thomas, Abp., 69
 Thorosby, Abp., 69, 78
 Tower, Central, 77, 80
 Tower, West, 75
 Transepts, 76, 77, 80, 97
 Ulphus, Horn of, 90
 Vavasour, 70, 96
 Vestries, 90
 West Front, 74
 Wilfrid, 69
 William of Hatfield, 88
 Windows, 98
 Window, East, 78, 81, 82
 " West, 74, 79

INDEX TO WELLS CATHEDRAL:

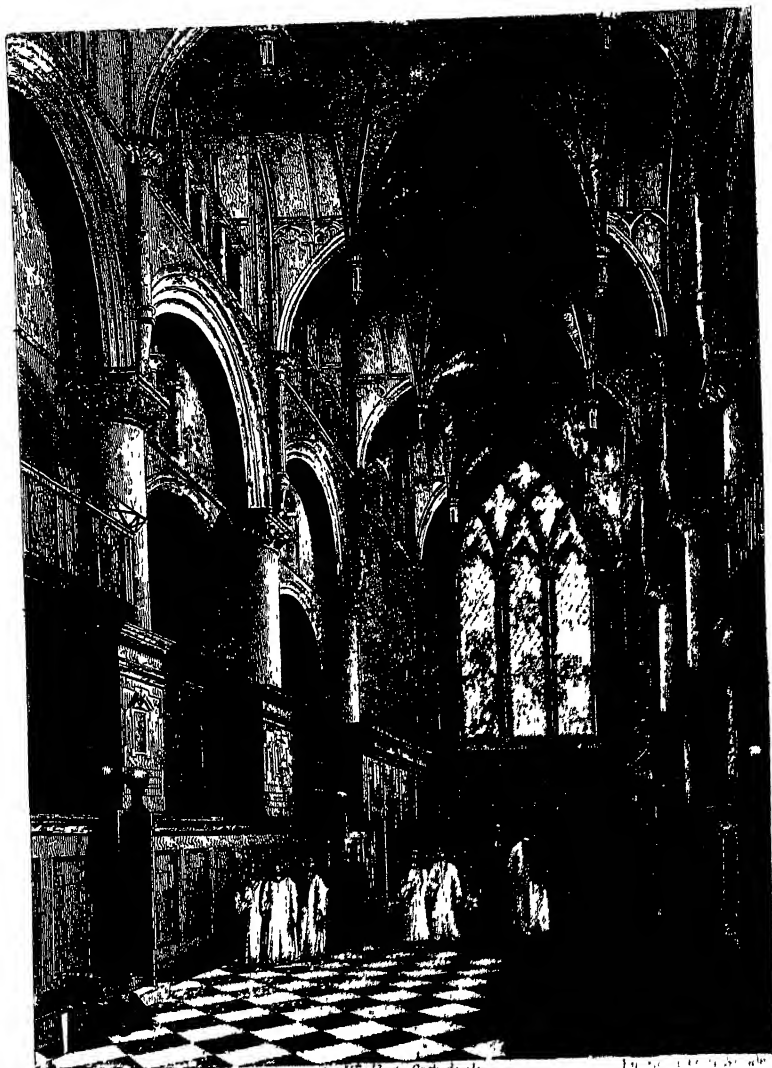
- Adhelm, Bp., 101
 Andrew, Saint, 101
 Antiquities Discovered, 130
 Beckington, Bp., 104, 105, 115, 120, 126
 Berkeley, Bp. Gilbert, 117
 Button, Bp. (1) 109, 118
 „ (2) 117
 Bubwith, Bp., 111, 119
 Burnell, Bp., 112
 Cathedral Green, 106, 128
 Chapter House, 121, 122
 Choir, 109, 113, 114, 126, 127
 Clock, 109, 113
 Cloisters, 114, 119
 Crichton, Bp., 118
 Dimensions, 106, 109, 112, 113
 Droksensford, Bp., 118, 127
 Erghum, Bp., 111
 Fitz-Joceline, Reginald, 101
 Flaxman, on Sculptures, 103, 104
 Font, 114
 Freeman, Prof., 126
 Giso, Bp., 101, 102, 116
 Gunthorp, Dean, 106
 Harewell, Bp., 109, 110, 117
 Haselshaw, Bp., 111
 Henry, Thomas, 120
 History of Cathedral, 101-105
 Ina, 101, 110
 Joceline, Bp., 102, 106, 109, 124, 127, 130
 Kidder, Bp., 116
 Knight, Bp., 112
 Lady Chapel, 109, 118
 Lavatory, 120
 Lectern, 119
 Library, 120
 March, Bp. de la, 114, 121, 122
 Monuments, Modern, 128, 129
 Nave, 109, 113, 125
 Organ, 114, 127
 Porch, North, 108
 Ralph of Shrewsbury, Bp., 103, 116, 124
 Reginald Fitz-Joceline, 101, 130
 Restorations, 125-128
 Scott, Sir G. G., 128
 Screen, Altar, 114, 126
 Shrewsbury, Bp., 103, 116, 124
 Statues, 107
 Stall, Bp., 116
 Stothard, on Wells, 106
 Sugar, Hugh, 111
 Theological College, 124, 127, 130
 Tower, Central, 109, 112
 Towers, Western, 109
 Transept, 113, 125
 Trotman, Joceline, Bp., 102
 Undercroft, 120, 121
 Vicars' Chapel, 123
 „ Close, 123, 124
 Villula, John de, 101
 West Front, 103, 106, 107, 108, 127, 131
 Windows, 109, 110, 114, 118, 123, 127
 Wulfhelm, 101

INDEX TO ROCHESTER CATHEDRAL.

- Altar, 145
 Ashpitel, Mr., and Rochester Cathedral, 135, 136
 Bishopric, 133
 Bishops, 146-8
 Bradfield, Bp., 148
 Chapter House, 145, 146
 Charter, New, 139
 Choir, 138, 144
 Cottingham, Mr., 141, 149
 Crypt, 145
 Dedication, 138
 Dimensions, 143, 144
 Diocese, 133
 Edward II., 139
 Ernulf, 137
 Eltholbert, 133
 Gilbert de Glanville, Bp., 138, 146
 Gundulf, Bp., 134-137, 146, 152
 Gundulf's Towers, 135
 Hamo de Hythe, Bp., 139
 Henry I., 137
 Hope, Mr. St. John, on Rochester Cathedral, 134-136
 Inglethorp, Bp., 146
 Lanfranc, Abp., 134
 Lawrence, Bp., 146
 Library, 146
 Lowe, Bp., 147
 Merton College, Oxford, 147, 152
 Monuments, 146-8
 Nave, 143
 Norman Cathedral, 134-136
 Odo, Bp., of Bayeux, 136
 Organ, 144, 150
 Ralph, Bp., 137
 Reformation, 140
 Reredos, 150
 Restoration, 141, 149-52
 Scott, Sir G. G., 150
 Shepoy, Bp., 139
 Tower, Central, 139, 141, 143, 149
 Towers, West, 142
 Transept, 143, 144
 „ Choir, 144
 Walter de Merton, Bp., 146, 147, 152
 Warner, Bp., 147
 West Front, 141
 William I., 134, 136, 137
 William II., 137
 William de Hoo, 138
 William of Perth, 138, 139
 Window, West, 142
 Windows, 150, 152
 Ythamar, Bp., 136

INDEX TO WINCHESTER CATHEDRAL.

- Altar, 168
Anglo-Saxon Cathedral, 156
Beaufort, Cardinal, 172, 173
Bishop's Palace, 154, 155
Chantry Chapel, 163
Chapter House, 178
Choir, 159, 165, 166
Cloisters, 160
Coronations, 153, 154
Cross, Winchester, 154
Crypts, 160
Dimensions, 160, 162
East End, 158
Edington, Bp., 155, 157, 165
Edward the Confessor's Coronation,
153
Exterior, 158
Feretory, 172
Font, 163
Fox, Bp., 158, 169, 170
Garbett, W., 156, 165, 166
Gardiner, Bp., 172
Hoadley, Bp., 165
Home, Bp., 165
Kenwalh, 155
Kynegils, 155
Lady Chapel, 159, 175
Langton, Bp., 176
Lucy, Bp., 157, 175
Marriages, Royal, 154
Mews, Dr., 176
Monastery, 156
Monuments, 170-176, 181, 182
Mortuary Chests, 166, 167, 179
Nave, 159
New College, Oxford, 164
North, Bp. Brownlow, 169
Organ, 166, 178
Orlton, Bp., 176
Pulpit, 165, 180
Reredos, in Lady Chapel, 179
Restoration, 159, 160, 177-181
Screen, Altar, 167
,, Choir, 165
,, New, 179
,, Sanctuary, 166
Silkstede, Prior, 158, 165, 175
Sumner, Bp., 79
Swithin, Bp., 153, 172
Throne, the Bishop's, 166
Tomline, Bp., 176
Tower, Central, 156, 159
Transepts, 157, 159
Walkelyn, Bp., 156, 157, 165
Waynflete, Bp., 172, 173-175
West Front, 160, 178
Wilberforce, Bp., 179, 180
William II., Tomb of, 168, 169, 179,
180
Willis, Bp., 165
Winchester College, 164
Window, East, 167
,, West, 161
Windows, 168, 178
Wykeham, Bp. William of, 158, 161,
162, 163, 164



Designed by H. G. Leland

Winchester Cathedral

Photo. by H. G. Leland

THE CHOIR

INDEX TO LINCOLN CATHEDRAL.

- Alexander, Bp., 186
 Alnwick's, Bp., Tower, 212
 Altar Rail, 209
 Angel Choir, 201, 209, 211
 Arch between West Towers, 188,
 189
 Birinus, Bp., 185
 Blaise, St., Chapel of, 193, 210
 Bloet, Bp., 186, 200, 203
 Burghersh, Bp., 201
 Burghersh Family, 201
 Cantilupe, Lord, Chantry of, 201
 Cathedral commenced, 184, 186
 ,, Exterior of, 190
 Catherine, St., Chapel of, 193
 Chantries, 201, 202
 Chapter House, 195, 196
 Choir, 199, 200
 Cloisters, 188, 195, 212
 Diocese, 206
 Dimensions, 197, 198
 East End, 193-195
 Fleming, Bp., 195, 202, 205
 Font, 199
 Galilee Porch, 187, 191
 Gates, Ancient, 211
 Great Tom of Lincoln, 189
 Grosteste, Bp., 187, 188, 205
 Hugh de Grenoble (or the Burgun-
 dian), Bp. and Saint, 183, 186, 187,
 202, 203
 Hugh de Wells, Bp., 187
 Hugh, Sir, 200
 Kaye, Bp., 209
 Longland, Bp., 193, 202, 210
 Monuments, 200, 208, 210
 Muniments, 208
 Nave, 198
 Organ, 200, 208
 Paulinus, Abp., of York, 183, 184
 Pavement, tessellated Roman, 195,
 212
 Peter, St., Chapel of, 209
 Porches, 193, 210
 Presbytery, 201
 Pulpit, 200, 211
 Reformation, 188
 Remigius, Bp., 183-186, 190, 201,
 202, 209, 211
 Reredos, 209
 Restorations, Modern, 207-212
 Rotherham, Bp., 205
 Sanderson, Bp., 205
 Sculptures, 193
 Sutton, Rev. A. and F., 208
 Swineherd of Stow, 208
 Tom of Lincoln, 189
 Tower, Central, 187, 188, 197, 199
 Towers, Western, 188, 197, 210, 212
 Transepts, 191, 192, 199, 201, 211
 Vestry, 208
 Ward, Dean, 210
 Williams, Bp., 205
 Windows, 191, 194, 197, 199, 201,
 208-210
 Wolsey, Cardinal, 205
 Wordsworth, Bp., 205
 Wren, Sir C., and North Side of
 Cloister, 195

INDEX TO OXFORD CATHEDRAL.

- | | |
|----------------------------------|---|
| Altar, 222 | Montacute, Lady, 224 |
| Bells, 213, 226 | Monuments, 220, 222, 223, 225 |
| Berkeley, Bp., 220 | Nave, 218, 219, 220 |
| Burton, Monument of, 225 | Nowers, Sir G., 224 |
| Chapter House, 217, 218, 226 | Organ, 220 |
| Choir, 221, 222 | Oseney Abbey, 213, 214 |
| Christ Church, Oxford, 216, 217 | Pulpit, 220 |
| Cloisters, 217, 218, 232 | Pusey, Prof., 220, 221 |
| Dimensions, 227 | Reredos, 222 |
| Diocese of Oxford, 213, 227 | Restoration, 228-232 |
| Duppa, Dean, 220, 221, 223 | Scott, Sir G. G., 230 |
| East End, 219, 221 | Screen, 220 |
| Fell, Bp., 227 | Sutton, Prior, 224 |
| Frideswide, St., 214 | Tom, Great, 213 |
| " " Priory of, 214, 216 | Tower, 217, 218, 219, 221, 226 |
| " " Shrine of, 224, 225 | Transepts, 218, 222 |
| Guimond, Prior, 224 | West Front, 217 |
| Henry VIII., 215-217 . | Wilberforce, Bp., 222 |
| King, Bp., 214 | Windows, 221, 222, 223, 225, 226, 230, 232 |
| Lady Chapel, 217, 219, 224, 230 | Wolsey, Cardinal, 215, 216, 227 |
| Latin Chapel, 217, 219, 225, 232 | Zouch, Monument of, 223 |
| Lucy's, St., Chapel, 222, 223 | |

